

(Rev. 10-90)

VLR-3/17/99 NRHP-6/29/99

United States Department of the Interior
National Park ServiceNATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name North Walesother names/site number VDHR FILE No.: 30-0-93

2. Location

street & number 7392 Ironwood Lane not for publication N/A
city or town Warrenton vicinity X
state Virginia code VA county Fauquier code 061 zip code 20186

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally X statewide locally. (See continuation sheet for additional comments.)

McAther Susan
Signature of certifying officialMay 5, 1999
Date

Virginia Department of Historic Resources

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

 Signature of commenting or other official Date State or Federal agency and bureau

4. National Park Service Certification

 I, hereby certify that this property is:

Property Name, County
North Wales, Fauquier County, Virginia

_____ entered in the National Register
See continuation sheet.
_____ determined eligible for the
National Register
See continuation sheet.
_____ determined not eligible for the
National Register
_____ removed from the National Register
_____ other (explain): _____

Signature of Keeper Date
of Action

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5. Classification

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Ownership of Property (Check as many boxes as apply)

☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property (Check only one box)

☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property

Contributing	Noncontributing
<input type="text"/> 38	<input type="text"/> 2 buildings
<input type="text"/> 8	<input type="text"/> 1 sites
<input type="text"/> 6	<input type="text"/> 2 structures
<input type="text"/> 0	<input type="text"/> 0 objects
<input type="text"/> 52	<input type="text"/> 5 Total

Number of contributing resources previously listed in the National Register 0

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.) N/A

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6. Function or Use

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Historic Functions (Enter categories from instructions)

Cat:	Sub:
<input type="text"/> DOMESTIC	<input type="text"/> Single Dwelling
<input type="text"/> DOMESTIC	<input type="text"/> Single Dwelling
<input type="text"/> DOMESTIC	<input type="text"/> Secondary Structure
<input type="text"/> AGRICULTURE/SUBSISTENCE	<input type="text"/> Agricultural Field
<input type="text"/> AGRICULTURE/SUBSISTENCE	<input type="text"/> Animal Facility
<input type="text"/> AGRICULTURE/SUBSISTENCE	<input type="text"/> Agricultural Outbuilding

Property Name, County
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____ AGRICULTURE/SUBSISTENCE ____
____ RECREATION AND CULTURE ____
____ LANDSCAPE ____
____ LANDSCAPE ____

____ Storage ____
____ Sports Facility ____
____ Natural Feature ____
____ Garden ____

Current Functions (Enter categories from instructions)

Cat: ____ DOMESTIC ____
____ DOMESTIC ____
____ DOMESTIC ____
____ AGRICULTURE/SUBSISTENCE ____
____ AGRICULTURE/SUBSISTENCE ____
____ AGRICULTURE/SUBSISTENCE ____
____ AGRICULTURE/SUBSISTENCE ____
____ LANDSCAPE ____
____ LANDSCAPE ____

Sub: ____ Single Dwelling ____
____ Single Dwelling ____
____ Secondary Structure ____
____ Agricultural Field ____
____ Animal Facility ____
____ Agricultural Outbuilding ____
____ Storage ____
____ Natural Feature ____
____ Garden ____

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7. Description

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Architectural Classification (Enter categories from instructions)

____ GEORGIAN ____
____ COLONIAL REVIVAL ____

Materials (Enter categories from instructions)

foundation ____ STONE; CONCRETE BLOCK; CINDER BLOCK ____
roof ____ SLATE; METAL; ASPHALT ____
walls ____ STONE = Sandstone, Granite, Slate; STUCCO; ____
____ WOOD = Weatherboard, Board-and-batten ____
other ____ WOOD ____

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

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8. Statement of Significance

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Applicable National Register Criteria (Mark "x" in the appropriate boxes for the criteria qualifying the property for National Register listing)

☒ 1. Property is associated with events that have made a significant contribution to the broad patterns of our history.

☒ 2. Property is associated with the lives of persons who have made a significant contribution to the broad patterns of our history.

☒ 3. Property embodies the distinctive characteristics of a period, style, or method of construction, or the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ 4. Property has yielded, or is likely to yield information important in prehistory or history.

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Criteria Considerations (Mark "X" in all the boxes that apply.)

- purpose: ☐ A owned by a religious institution or used for religious
☐ B removed from its original location.
☐ C a birthplace or a grave.
☐ D a cemetery.
☐ E a reconstructed building, object, or structure.
☐ F a commemorative property.
☐ G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

☐ AGRICULTURE
☐ HORSE INDUSTRY
☐ ARCHITECTURE
☐ ENTERTAINMENT/RECREATION
☐ LANDSCAPE/ARCHITECTURE

Period of Significance ☐ 1776-1796
☐ 1916-1920
☐ 1941-1948

Significant Dates ☐ 1776
☐ 1914
☐ 1941

Significant Persons (Complete if Criterion B is marked above)
William Allason, Edward Motley Weld and Walter P. Chrysler, Jr.

Cultural Affiliation

Architect/Builder ☐ Arthur Little & Herbert W. C. Browne (Architects & Landscape)
☐ Connolly Brothers (Builders),

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

See Continuation Sheets.

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS) ☐ preliminary determination of individual listing (36 CFR 67) has been requested. ☐ previously listed in the National Register ☐ previously determined eligible by the National Register ☐ designated a National Historic Landmark ☐ recorded by Historic American Buildings Survey # recorded by Historic American Engineering Record #

Primary Location of Additional Data ☐ State Historic Preservation Office ☒ Other State agency ☒ Federal agency ☐ Local government ☒ University ☒ Other Name of repository:
(see Bibliography Section 9)

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10. Geographical Data

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Acreage of Property 1,287.89

UTM References (Place additional UTM references on a continuation sheet)

Zone	Easting	Northing	Zone	Easting	Northing
A 18	253120	4285240	B 18	253500	4285700
C 18	254860	4286000	D 18	256000	4285400

X See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

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11. Form Prepared By

=====

name/title Cheryl H. Shepherd, Research Assistant (540)349-0118 _____

organization Center for Historic Preservation, Mary Washington College date 12-21-98

street & number 1301 College Avenue, Trinkle Hall B40 telephone (540)654-1356

city or town Fredericksburg state VA zip code 22401-5368

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Additional Documentation

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Submit the following items with the completed form:

Continuation Sheets

Maps

- A USGS map (7.5 or 15 minute series) indicating the property's location.
- A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

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Property Name, County
North Wales, Fauquier County, Virginia

Property Owner

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(Complete this item at the request of the SHPO or FPO.)

name_ NORTH WALES L. L. C., MICHAEL V. PRENTISS, OWNER _____

street & number_ 3890 WEST NORTHWEST HIGHWAY, SUITE 400 _____ telephone_ 214-654-0886 _____

city or town_ DALLAS _____ state _TX_ zip code _ 75220 _____

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reduction Project (1024-0018), Washington, DC 20503.

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7 Page 1

**North Wales
Fauquier County, Virginia**

Narrative Description

North Wales is today a parcel of 1,288 acres located approximately five miles southwest of Fauquier County Courthouse in Warrenton on the east side of Route 802, the old road to Culpeper, and a mile from the old road to Falmouth and Winchester. Thoroughbred race and show horses graze on the rolling pastures among the many extant historic resources. This eighteenth-century plantation and twentieth-century foxhunting and thoroughbred horse breeding estate in the Virginia hunt country has thirty-eight contributing buildings, six contributing structures, and eight contributing sites. There are two non-contributing buildings, two non-contributing structures and one non-contributing site which fall out of the periods of significance.

Along with the two-story, five-bay main block of the mansion, a stone summer kitchen, a meat/smokehouse, the livestock quarters of the bank barn and two stone house foundations appear to have been built in the late eighteenth century. The overall landscape and stone quarry are considered historic sites. In the nineteenth century, a stone house was built and some construction occurred on the barn complex. Between 1916 and 1920, the large Colonial Revival-style wings were built on the mansion, and numerous outbuildings were constructed. They include: a stone guard house, a stone power house, the stone carriage house, a stercorary or dung repository, twelve buildings in the equestrian center (one has been demolished), the stone gatehouse, two yearling stables, the horse manager's house, a stucco garage, a tenant house for the horse manager's assistant, three spring houses, two stucco powerhouses, and a stucco pump house. The following structures were also built during this early twentieth-century period: a cast stone balustrade bridge, the grass tennis court at the mansion, the stone wall with cast stone finials at the carriage house, two stone bridges along a spring on Ironwood Lane, and the serpentine stone pond wall. The 1930 buildings include: a board-and-batten bathhouse and a hunt pavilion. The several structures and sites during the same period are: a hunt lookout tower, a stone and concrete swimming hole with arcade on Great Run and a stone wall along an earlier north-to-south roadbed from the barn complex road across a Great Run tributary. The last contributing building period occurred in 1948 when Walter Chrysler added the round conservatory to the mansion, the swimming pool, the arcade to the equestrian center and the brick isolation barn. The non-contributing buildings, structures and sites include a metal Morton pole barn, an equine run-in, two round concrete watering troughs and a dressage arena.

Although North Wales has passed through several owners, the continued agricultural, horse industry and recreational uses have maintained and protected much of the original historic integrity of the related resources. Unfortunately, some historic barns and houses were reportedly burned and a swimming hole and potential eighteenth-century gristmill site were reportedly blown up by the Cooper Communities owner who vented anger at the County for discouraging an 8,000-home development on the fields of North Wales in the 1960s.¹ However, the eighteenth and twentieth-century design, materials and craftsmanship of the mansion, equestrian center, major dwellings, utilitarian buildings and landscape sites exist today because of maintenance, dedicated stewardship and compatible improvements made by the majority of owners who adhered to the agricultural theme and zoning. Therefore, the historic resources at North Wales retain historic integrity in a range from deteriorated ruins to excellence in location, setting, design, workmanship, materials, feeling and association.

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**North Wales
Fauquier County, Virginia**

Agricultural uses have shaped the North Wales landscape. The mansion and carriage house serve as the boundary between the horse industry to the west, where black-stained horizontal plank fencing borders the fields, and to the east where agricultural crops are planted near the barn complex. The estate represents a picturesque natural style developed in the eighteenth century in England as the more formal landscape design surrounds the buildings, and the outlying pastures are sculpted with streams and slopes and informal groupings of trees.

North Wales Mansion, contributing building, 1776-1796; 1916-1920; 1948: The North Wales mansion was originally built facing south between 1776-1796 as a two-story, five-bay stone masonry, Georgian-style house with a raised cellar, steeply-pitched gable roof and four interior-end chimneys. Following a 1916-1920 addition by Edward Weld's architects Little and Browne, the mansion today is a two-and-one-half story, eighteen-bay stone masonry Colonial Revival-style house with an English basement, dominant slate gable roof and ten stone chimneys. Hipped wings cross through the east and west gable ends. The front of the house now faces north and is enhanced by symmetrically-placed shaped box hedges, box trees, a boxwood parterre and a cascading terraced lawn.

North facade: The original central block (Period I) has Georgian-style twelve-over-twelve double-hung sash wood windows with thick frames, and three pedimented dormers with six-over-six double-hung sash windows are on the roof. The addition to the east and west has six-over-six double-hung sash wood windows with narrow frames. Although the number of window lights varies on the addition, particularly on the south elevation, the inconsistency is not readily apparent due to the faithful rhythm. All of the rectangular windows have elliptical stone lintels and stone sills. The front raised-panel wood door has a six-light rectangular transom within a heavy elliptical architrave. A one-story, three-bay-wide pedimented portico with four Greek Ionic columns, modillion cornice and slate roof shelters the sandstone entrance steps. The central block has been embellished with a dentil cornice and ornamental soffit with lozenges alternating with mutules. The cornice of Weld's addition is distinguished with a bead and reel molding and interlacing arches on the soffit. Well before the *Secretary of Interior's Standards*, Little and Browne realized the importance of distinguishing between old and new. Also on this north elevation are two one-bay stair towers with shed roofs and round second-story windows projecting out toward the summer kitchen on the east and the meat/smokehouse-garage on the west. Walter Chrysler's stone and glass D-plan orchid conservatory is connected to the tower and meat/smokehouse-garage.

South facade: The rear of the mansion has a two-story balustrade portico with Roman Ionic columns on pedestals reached by a flight of stone stairs. The modillion segmental-arched door with keystone and glazed transom is flanked by Tuscan columns which frame the paneled door with paneled jambs and soffit. A gabled bulkhead to the west of the entrance provides access to the eighteenth-century cellar. Beyond the central block, the added wings step back from Period I on this elevation. The narrow balustrade towers with an arched louvered six-over-six window give way to a three-bay gable section with a full-story blind arch with a Gothic divided-light door on the east, though a double-leaf paneled door on the west. A louvered transom with pedimented hood and scroll brackets crowns the doors.

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**North Wales
Fauquier County, Virginia**

West and east gable ends: The west gable end has a three-bay, two-story pedimented veranda with four Tuscan columns. The upper story, which overlooks the Blue Ridge Mountains, has a wooden picket railing; the lower has a wrought iron railing that curves down to the two front entry stairways.² A double-leaf, four-light doorway with a tall Gothic divided-lite transom opens onto the expansive veranda. The east gable end serves as the servant's wing where an added one-story wraparound screened porch with diamond lattice and hipped slate roof opens out from the raised cellar onto asphalt parking.

Interior: The mansion with heart-pine flooring has fifty-six rooms, seventeen bathrooms, eleven hallways, and sixteen closets. Included in the fifty-six rooms are: twenty bedrooms, six dressing rooms, three living/dining rooms, a parlor, a library, two ballrooms, an orchid conservatory, five kitchens, two butler's pantries, a refrigeration room, the wine cellar, the gun room, billiard room, a hidden room between Period I and II, a basement storage room, a basement office/foyer, a wood room, four mechanical rooms, one bar, a maid's waiting room, and a maid's sitting/laundry room. The central block retains its eighteenth-century floor plan, but the cellar remains the most authentic. The original iron pot hooks in the six-foot tall arched fireplace on the east wall reveal the eighteenth-century winter cooking practices. A smaller fireplace is in the chimney to the north on this wall. Originally, the bulkhead on the south elevation provided the only access to the cellar, and the ten windows had horizontal bars. Stairs are now north of the west elevation's fireplace. The former corner windows have all become doors either to the exterior on the south or to the addition on the north. The original central east-end window is a gun rack which opens into a hidden room between Period I and Period II. The cellar to the west wing begins with a boiler room followed by dressing rooms, a bar and a large wine cellar which still holds some of Edward Weld's stock. The wing to the east has plastered walls and three rooms for office or sleeping and a large main kitchen with a range hood from Duparquet Huot and Monseuse Company of Boston and a McCray refrigeration room. The lower partial cellar has a wood box sectioned for logs to accommodate the seventeen fireplaces of twenty-four to forty-inch widths throughout the mansion.

Principal Story: The central passage is fully wainscoted to a modillion cornice. Following the Carter's Grove plan, design and style, the stairway has been relocated beyond a broad-arched doorway to the west. The library to the southwest is the most embellished room in the central block with a heavy cornice, fluted pilasters and built-in shelved cupboards. A Federal-style chimneypiece with a basket of flowers in the broken pediment above an acanthus cushion frieze is centered on the west wall. The crosette overmantel has side scroll elbows. A snap-bead chaplet molding borders the dentil mantel above urn panels and the foliage frieze. The golden marble fireplace surround is framed with a sunflower molding and ornate foliated scroll brackets.

Two ballrooms comprise the west wing of the first floor. The high-style grand ballroom is fully wainscoted with fluted Ionic columns with cherubs, crosette over doors with pedestals and modillion cornice with a geometric chain of circles and rectangles. The Federal-style marble fireplace has foliated pilasters and a basket of flowers in the panel. The segmental pediment with a lozenge and mutule soffit matches that placed on the exterior of the central block. Finally, the paneled overmantel is finished with a heavy egg and dart bolection molding. A door in the northwest corner leads out to the orchid conservatory, and a spiral stairway leads upstairs to frosted double-leaf doors that open into the large sitting/dining room for the master bedroom. A grand entrance could be made

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**North Wales
Fauquier County, Virginia**

into the ballroom down this flight of stairs. Paneled mahogany doors lead through a highly-decorated Greek door surround into a smaller ballroom with a black and white parquet marble floor. Three double-leaf glazed doors open out onto the veranda in this far west room. The large wainscoted dining room with heavy pedimented doors, Corinthian pilasters and bold dentil cornice is in the east wing. The overmantel on the east wall has a broken pediment and a flat panel distinguished by knee crossettes with guttae.

Second Story: The most elaborately embellished room in the upstairs central block is the southwest chamber with fluted Ionic pilasters and swan-neck pediments with centered pineapples over the door and mantel. The latter has a cushion frieze, bolection architrave and scroll knees. Decoration continues through the west wing of the family quarters where fireplaces have Delft tile or marble surrounds, and the hall has Tuscan columns and pedimented doors. The last room on the west is a large sitting/dining room for the master bedroom on the south. The sitting room begins with a small foyer embellished with fluted Ionic pillars. A kitchenette on the north wall is entered through a northeast corner door. The bathrooms have lower walls of white Vitrolite and large rectangular porcelain sinks with tapered pedestal legs. Cast iron Gurney radiators are throughout. Noteworthy in the east wing is the Zuber mural in the first bedroom which has arched paneling. The servant's quarters in the far east wing has thirteen bedrooms between the second and third floors with all woodwork stained. Door and window architraves are mortised block corners, a design continued in all Weld-period outbuildings. The stairs have flat balusters. A dumbwaiter rises to this central hall from the basement kitchen. The third floor holds four smaller bedrooms, two with iron stoves, and one bathroom with plastered walls. The Federal-style mantels generally have dentil cornices, but little ornament.

The integrity of the eighteenth-century Georgian-style manor house and setting was dramatically altered between 1916-1920 by Edward Weld's addition. Only the original rectangular floor plan, timber framing, stone chimneys and masonry walls of the house survived unscathed. Circa 1970, the first-story window in the southwest gable end was enclosed with stone and incompatible mortar. However, the Little and Browne Colonial Revival-style addition and embellishment to the mansion has acquired historic significance for period design, materials and craftsmanship. Its integrity remains very good to excellent.

Summer Kitchen, contributing building, 1776-1796; 1918: This is a one-story, two-bay stone masonry building with a slate gable roof and interior-end stone chimney. Two six-over-six double-hung sash wood windows with original hand-hewn lintels are on the west elevation. A board-and-batten door with an iron latch is on south elevation facing the house. The interior has a flagstone floor, large cooking fireplace with a long broad-axed lintel on the north wall. Stairs along the south wall lead to former slave quarters above. The stonemason carved the 1918 date of chimney repair inside the fireplace on the second story.

Meat/Smokehouse-garage, contributing building, 1776-1796; 1916-1920: This is a one-story, two-bay stone masonry building with a slate gable roof. An imitation broad-axed vertical square post divides the two car bays. A six-over-six double-hung sash wood window is in the south gable. The southwest corner connects to the orchid conservatory projecting from the house. The north gable end has nails and leather strips all over possibly indicating a trellis for the ivy that once covered the elevation.

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**North Wales
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Mansion Landscape, contributing site, 1920-1948: North elevation - A 1,000-foot double allée of maple trees arrives to open space before the two towering classical white plaster columns with fluted Composite pilasters that are topped by a beveled capstone and glaring eagle. Two smaller columns with acorn finials flank the opening into the somewhat overgrown boxwood hedge encircling a centered green containing a large quartz rock. Tall box trees project from the west gable veranda to a boxwood parterre. Beyond the east gable, boxwood hedges partition the Renaissance-style terraced lawn that cascades down the slope. The south lawn of the house is currently trenched for utilities and landscape repair. This back dooryard is outlined with a stonewall which projects with a blind arcade from the mansion at the hipped ells. The Chrysler-period swimming pool south of the west gable has a flagstone terrace under restoration. The net poles of the grass tennis court remain in the opposite green at the southeast end. The stonewall to the east of the court has re-bar tenons in the posts indicating a previously-attached arcade. An expansive lawn with a round astrological fountain with goddess sculpture is south of the dooryard. As a landscape in evolution and largely neglected during the last decade, the Weld-period planting and design retains very good historic integrity.

Stone Guardhouse west of mansion, contributing building, 1916-1920: This is a one-story, two-bay stone masonry building with turned eaves and a slate gable roof that extends over the two paneled doors with stone sills on the west. The gable ends have deeply-set arched six-over-six windows with heavy frames and semicircular stone lintels and stone sills. Two round windows with stone lintels are on the east elevation.

Stone Powerhouse east of mansion, contributing building, 1916-1920:³ This electrical building is a mirror image of the stone guardhouse although facing east, and all openings are barred with iron for safety. Along with a power meter, a large rectangular steel box with double doors that is attached to the voltage plug through the stone wall detracts from the north gable end.

Stone/weatherboard House southeast of mansion, contributing building, circa 1820-1920: Originally a one-story, four-bay stone masonry house, the slate gable roof was raised adding a weatherboard frame second story circa 1920. The house has two exterior-end stone chimneys and a brick stretcher-course interior flue chimney. A one-story, one-bay stone and frame kitchen with a slate gable roof was also added to the west elevation. The roof overhangs to the south for a one-bay porch supported by two square chamfered columns. The front facade faces east and a two-story Greek Revival-style porch with four square columns and a flat roof spans the width. Two deeply-recessed doors with extended hand hewn lintels are flanked by six-over-six double-hung sash wood windows with stone sills and hewn lintels. The stone in this early nineteenth-century building matches that of the central block in the mansion and two circa late-eighteenth-century foundations in the northeast woods. The landscaped lot has an asphalt drive circling the house. The modified interior has two rooms up and down with an added upstairs bathroom and closet and a rear first-floor kitchen. The walls are stained vertical pine of a 1950s quality.

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**North Wales
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Carriage House, contributing building, 1916-1920: This Georgian Revival-style stone carriage house sits at the bottom of the driveway facing the mansion. Architects Little and Browne carefully considered the importance of this site lying directly in the mansion's sight line created by the strong central axis alley. The building could not be more imposing by any means, but its elements would take on significant patterns, shapes and rhythms in a slightly different reflective way. The solution is a two-story, five-ranked stone masonry building with a hipped slate roof topped by a large copper-domed cupola. A two-story, projecting, centered pedimented gable with a full-height arched doorway evokes thoughts of the added classical portico opposite on the manor house. Contributing to the high-quality stonework are the hand-chiseled keystone above the central arch, the stone belt course and suggestion of quoins on the corners of the centered gable. A tall twelve-light double-leaf flat-paneled door sits below two six-light casement windows with a fourteen-light transom and sidelights. The wood windows and door are separated by an apron of panels. Projecting twenty-nine feet forward from the east and west sides are two one-story gable wings with a blind round window which were clearly placed to reflect the plan of the summer kitchen and meat/smokehouse-garage projecting from the mansion. Flanking the centered gable are four cross-batten stall doors with eight-light transoms and stone elliptical arches.

The west projecting one-story wing has two garage door openings on the east elevation. Its west facade has five round blind windows with stone lintels. The east projecting gable wing has two stalls with cross-batten doors with eight-light transoms on the west elevation. The east elevation has four stall doors and a recessed flat-paneled wood garage door with a six-light elliptical transom. The garage door repeats the divided-light pattern in the large archway on the south elevation. The transom is styled after those in the mansion. The north elevation has all windows and no central door. Three tall six-over-six double-hung sash wood windows are flanked by five square six-light casements. All openings have elliptical stone arches.

Interior: The ground floor is concrete with ample carriage space to the center. The box stalls for the horses have been removed on the west wall. The second-story residential space has stained woodwork and trim molding matching the servant's wing in the mansion. **Landscaping:** The carriage house is encircled on the south front by a low stone wall topped by a horizontal plank fence. The eight-foot sections meet at stone pillars with round cast stone finials on the gateposts. This forecourt articulates the circular drive at the mansion. The rear north yard is expansive with large trees.

Stercorary/Dung Repository, contributing structure, circa 1920-1945: Located east of the carriage house, this concrete aggregate masonry structure is largely below grade and has two round window openings in the gable ends. It appears that a missing wood gable roof may have had doors on the west slope which opened to receive manure from the carriage house horses. A rectangular enlargement with a rectangular opening cut in the west side and a larger door opening on the north was added circa 1945.

Watering Troughs in southwest field, two non-contributing structures, circa 1950: These are shallow round concrete livestock watering troughs with Stockholm hand-lever spigots.

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**North Wales
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Equipment Storage Shed, contributing building, circa 1935: This is a one-story, six-bay board-and-batten frame storage shed with a cinder block foundation and standing-seam-metal shed roof with a shed awning. The shed faces east with two four-over-four double-hung sash windows on the south gable end, though only half of the sash remains. The gutters are rusty, and some of the siding is deteriorated.

Corn Crib, contributing building, circa 1870-1935: Originally built on a stone foundation in the late nineteenth-century, this one-story, one-bay frame building with a standing-seam-metal gable roof received new vertical cladding circa 1935. Built above ground to deter rodents, the early stone foundation remains on the north elevation. A cinder block replacement foundation is on the south and west. The interior has a feeder supported by sapling studs along the south wall. A grain storage shelf is in the back.

Small Gable-fronted Barn, contributing building, circa 1870-1920: This is a one-story, three-bay board-and-batten frame building with a stone and poured concrete foundation and standing-seam-metal gable roof. Three batten doors on the east gable end open out to a concrete ramp for livestock and feed entry. The south elevation has two square board-and-batten, side-hinged windows; a full-height Dutch door and a half-story door are on the north. The west gable end has a tall Dutch door in the center. The upper gable ends have vertical siding that drops to batten below the eaves. Interior: The north foundation is stone while the exterior is poured concrete. The frame sits on a heavy mortised sill. A central concrete runner with lower sides serves as a feeder for the flanking open livestock stalls.

Sheep/pig Shelter, contributing building, circa 1945: This is a one-story, five-bay board-and-batten frame building with a cinder block foundation and standing-seam-metal shed roof.

Bank Barn, contributing building, circa 1775-1920: This is a two-story, three-bay, south-facing frame weatherboard bank barn with a stone foundation and a steeply-pitched standing-seam-metal gable roof. Vertical siding remains under the Weld-period weatherboard cladding. The north elevation/upper story has a wide central door and a somewhat smaller door to the west. A concrete ramp has replaced the original earthen entrance into the three-part plan comprised of a central runway threshing floor with hay mows on each side. The framing timbers in the upper story have circular saw marks, although the joints are pinned mortise and tenon. The three-bay lower banked livestock story with a 37.03' x 34' interior, has a wide central door that leads into a twelve-foot-wide aisle with divided stalls and pens to the east and west. From a fenced paddock, animals enter the livestock floor through two Dutch doors at the corners, but only one full door remains in place. Log ceiling joists and rough broad-axed heavy timbers reveal eighteenth-century framing with mortise and tenon and lap joinery. The mid-section girders of the ceiling received extra bracing on each side of the outer aisle with a 10" thick x 6.10' wide beam supported by two hewn square posts. The added support was necessary to bear the weight of the upper story hay mows and threshing floor. The walls of the barn rest upon a thick sill above the stone foundation with early common lime mortar. The three-bay east and west exterior elevations have two side-hinged batten windows with horizontal bars inside the frames. A single square window is in the second story.

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Hay Barn with Silo, contributing building, circa 1920: This is a two-story, eight-bay frame weatherboard building with a stone foundation and a standing-seam-metal gable roof. The horizontal siding drops to a vertical board skirt below the eight first-story, side-hinged batten windows. Two square louvered cupolas with pointed finials sit on the ridge as a reminder of the hay barn in the equestrian center. The east gable facade has two double-leaf doors flanking a single door. A rectangular louvered window is in the gable. A tile and concrete silo was added to the southwest corner elevation from a shaft through the original window opening, circa 1945. Interior: This Weld-period center-aisle barn has a concrete slab floor and wainscoting with a two-inch lateral bead on the ceiling and walls.

Serpentine Stone Pond Wall, contributing structure, circa 1920: This coursed rubble s-curved stone wall with capstones stands one-to-eight feet in height and spans approximately 180' on the east side of a man-made pond. Standing at the north end and facing south, the wall directs the eye back to the mansion. Located between the barns and cornfield, this gentle manipulation of the natural landscape gives a sense of formality to the agricultural complex, combining function and beauty in the Ferme Ornee style.

Spring House Site, contributing site, circa 1870: Reduced to a rubble of bricks and brush, this spring site has a horizontal board fence marking its location. A nearby weatherboard frame house has been demolished.⁴

Stone water courses northeast of Road Path, contributing site, circa 1935: Ten, 3' wide, uncoursed drystone-laid dams 18'-30' apart, run east-to-west down the hill to slow water to the horse-traveled road path.

Road Path to Stone Bridge, contributing site, circa 1935: Running north-to-south in the circa fifty-year old woods to the northeast of the barns is an early dirt road path that rises in grade to the remnants of a log timber bridge over a five-and-one-half-foot deep stone-lined culvert. Another row of stone courses runs diagonally down the southeast hillside to the culvert to slow runoff. The culvert wall is drystone-laid to the uppermost courses which are repointed with Portland cement. The stone wall turns back at the ends and continues to line the road path in both directions for some distance before disappearing into the soil. Although partially overgrown, the path arrives to an intersection of a second dirt road. Turning west, two 8' tall stone columns appear indicating the earlier importance of this road. Turning and continuing east, the road meanders to the hunt lookout tower.

Two Stone House Foundations, contributing site, circa 1775 (undefined span of occupation): Two stone house foundations on a hill east of the road path are about forty-five to forty-eight feet apart. The lower foundation roughly measures 12-14' wide by 24-26' long; the upper measures about 28' x 44'. No longer formed, the both square and molded stones indicate corners, and a variety of stone blocks are strewn in a near rectangular pattern. Two chiseled stones measuring 4.2' long x 1.8' wide x 9" deep and 4.9' long x 1.8' wide x 9" deep with molded nosing indicating entrance steps sit about ten feet apart. There are large blocks of stone shaped for chimney and fireplace openings with hand-made bricks present. The stones have prominent chisel marks. The upper foundation has two 20" square blocks x 9.2" thick with a centered round indentation for attachment to a pillar or column. This stone matches the color of that in the original Period I mansion.

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Stone Spring House, contributing building, circa 1920: This one-bay stone masonry building has a flat cast stone roof, a board-and-batten door and a poured concrete interior trough. It is within 100 feet of a stone spring house foundation north of the barn complex on the south side of the barn road.

Stone Spring House Foundation, contributing site, circa 1920: Located just west of the stone spring house, is this 3.7' high x 5.3' x 11' coursed rubble masonry foundation. The cement mortar joints show repointing with Portland. Water still runs through the foundation.

Hunt Lookout Tower, contributing structure, circa 1935: This is a two-story, one-bay frame structure with a cinder block foundation, horizontal wood siding and a standing-seam-metal pyramidal roof. A single board-and-batten door is on the east elevation. The horizontal weatherboard siding rises half-way up the overhanging second story, leaving the upper portion open for viewing the foxhunting course on all four sides.

Hunt Pavilion, contributing building, circa 1935: This is a one-story, ten-bay frame board-and-batten Vernacular building with a cinder block foundation and a standing-seam-metal gable roof. A stone exterior-end chimney is on the rear north elevation. The south-facing pavilion has a U-plan with two six-over-six double-hung sash wood windows and a central paneled door on both projecting gables. The middle portion has four horizontal viewing bays with board-and-batten hatch flaps. Two six-over-six double-hung sash windows are on the east and west elevations. Saplings have rooted against the south elevation. Interior: The walls are rough-finished vertical pine boards. The doors and windows have no trim molding. The central viewing room with a large stone fireplace has a flagstone floor. A pine floor remains in the east room; a gravel floor is in the west.

Spring House in northwest field, contributing building, circa 1920: This is a dome-shaped concrete building with an uncovered arched opening and stone foundation with grapevine mortar joints. The foundation extends beyond the dome. The spring house is on the west bank of a recently constructed pond and appears to have served the nearby gatehouse/lodge.

Powerhouse in northwest field, contributing building, 1916: This is a one-story, one-bay white stucco masonry building with a concrete slab floor and cast stone gable roof. It has an arched wood door with a screen transom vent. This powerhouse faces south.

Gatehouse/lodge, contributing building, 1916-1920: This asymmetrical one-and-one-half-story, three-bay stone masonry building with a raised basement is built on an L-plan with a slate gable end fronting on Ironwood Lane to the north and a hipped gable projecting onto Route 802. The west gable end with two half lunettes is connected to the stone wall and main entrance gateposts which support a substantial iron archway and central lantern. The six-over-six double-hung sash wood windows have stone jack arches and cast stone sills. A pedimented one-bay porch with square posts and Chippendale sides serves as the main entrance from Ironwood Lane. A glazed lunette that mirrors the design of the transoms in the mansion sits in the gable here. Each ell has a stone interior-end chimney. The south elevation has a three-light basement window with a stone well on the southwest corner. A flat-paneled wood door with a jack-arch lintel is in the southeast corner with an uncovered

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one-bay stone porch accessed from the east. A shed bulkhead door on the north of this stoop leads down to the cellar. The east side four-bay elevation has a single basement window with dryer vent on the northeast corner. The narrow central window is four-over-four double-hung sash. The mortar joints are grapevine.

Stone Bridges on Ironwood Lane, two contributing structures, 1916-1920: Two uncoursed rubble stone bridges span spring crossings on Ironwood Lane. The first is located halfway between the gatehouse and the Great Arne Lane intersection. The second is halfway between the balustrade bridge and the carriage house. The bridges have capstones. Ornamental grass and wild flowers contribute to this landscape feature.

Morton Pole Barn, non-contributing building, circa 1990: This is a metal one-story, one-bay with gable roof equipment storage building.

Bathhouse, contributing building, circa 1935: This is a one-story, four-bay board-and-batten frame building with a cinder block foundation and asphalt shingled gable roof facing west. The east elevation has a stone foundation. The building has wagon door openings with a middle post flanked by four-over-four wood double-hung sash windows. Without plumbing, only separate changing rooms are inside. The lower window sash is missing; the wooden flooring has collapsed.

Swimming Hole on Great Run, contributing site, circa 1935: The ruin of a stone-walled with concrete swimming hole which enclosed a south-to-north section of approximately fifty-feet diameter of Great Run is west of the bathhouse. Two round and one square concrete footings or pads and broken stone and concrete square posts with re-bar inserts remain in a semicircular U-shaped pattern above the east bank between the earthen road and bathhouse, suggesting an arcade. Several grassy mounds also remain - one appears round with the stone perimeter partially visible. A collapsed wall of stone appears to have crossed the run to the south of the two swimming embankments. A cattle guard horizontal plank fence to the curved wall on the east side has collapsed into the water and bank.

Balustrade Bridge over Great Run on Ironwood Lane, contributing structure, 1916-1920: In two sections, the first being a six-arched cast stone bridge with balustrade spanning Great Run west to east; the second section has only one arch spanning a dry spring. Thirteen to twenty-one vase-shaped balusters with square capitols form the support for the rail that connects to broad rectangular capped pillars.

Rock Quarry, contributing site, 1916-1920: Located on the ridge to the south of the balustrade bridge and on the west side of Great Run, this slate grey/bluestone shale is the rock used on the Weld-period improvements.⁵

Two Yearling Stables, contributing buildings, 1916-1920: The stables face north and south, divided by Great Arne Lane. Built on a U-Plan, they are one-story frame weatherboard buildings with a stuccoed masonry foundation and an asphalt-shingled gable roof. The central block has four equine stalls flanked by projecting

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gable wings containing four stalls each. The box stalls measure 15.4 feet square. The gable ends have a rectangular vertically-barred window with a round louvered window above. The Dutch stall doors with cross battens open out to a colonnade and yard. Five square louvered cupolas with gable roofs sit on the ridge.

Pump House, south of Yearling Stables, contributing building, 1916-1920: This is a one-story, one-bay stuccoed masonry building with a concrete block foundation and a slate gable roof. A flat-paneled wood door is off-centered on the south elevation. A four-over-four double-hung sash window is on the other three elevations. The Boston, Massachusetts Rider Ericsson Engine Company pressure gauge panel ordered by architects Little and Browne is leaning against the south elevation. This pump house served the so-called "farm group" in 1916, but serves the tenant house to the west today.⁶

Dutch Colonial Revival-style Horse Manager's House, contributing building, 1916-1920; 1960: A two-and-one-half-story, five-bay stuccoed frame house with a stone foundation, slate gambrel roof and two stuccoed interior-end chimneys is sited on a hill among tall trees. The foundation is detailed with a grapevine mortar joint. The south front facade has a paneled wood door with plain architrave and sidelights and six-over-six double-hung sash wood windows with louvered shutters. A single gable dormer window is centered on the roof. The two-story, five-bay porch with six square columns and straight pickets below the rail was added along with the dormer window.

North facade: Along with the two dormer windows, two additions have altered the originally symmetrical rear facade. A two-story, two-bay stuccoed frame with stone foundation and slate shed roof was added to the northwest side. The originally centered gabled entry porch with arched opening and narrow paired square columns was relocated with the paneled door in this alteration. A six-over-six double-hung sash wood window sits above the gable and a four-light fixed-sash window is to the west of the first-story door. A circa 1960 two-story frame weatherboard with a stone foundation including two six-over-six double-hung sash windows and a slate shed roof was built to the east of the stucco addition. This stone foundation lacks grapevine mortar joints. A weatherboard bulkhead with a flat roof projects beyond the porch from under the central first-story window. Two gabled dormers with six-over-six sash sit together on the gambrel above this addition. The west facade has four windows including the one in the shed addition. The stone foundation has four three-light windows. A semicircular window is in the gambrel. The east elevation has three bays and two original glazed half lunettes in the gambrel. Shutters are on the windows on this elevation.

Interior: A central passage with stairs along the right east wall winds to the second floor. Access through the original arched doorway on the west behind the stairs has been denied by the wall of the expanded kitchen in the stuccoed addition. A plain incised panel pilaster supports the Greek-fretted dentil mantel in the living room to the east. All rectangular windows and doors have the characteristic Weld-period mortised block corners which the architects used throughout the servant's quarters in the mansion. The old Gurney wall radiators remain and are painted white. There are six bedrooms upstairs, with two on the third floor. The large master bathroom on the second floor has Dutch diagonal-batten closet doors befitting to the horse manager who lived there.

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Garage at Horse Manager's House, contributing building, circa 1920: This is a one-story, one-bay-wide stuccoed frame single-car garage with a gable roof of asphalt shingles on the east side and tar paper on the west. The 16.3' wide garage door opening and gable end with turned eaves faces the house to the southeast. Two sliding doors ran on existing tracks above the door opening. A six-light casement window is on the west side elevation; the rear window has lost its sash. There are no openings on the east facade.

Powerhouse east of Horse Manager's House, contributing building, 1916-1920: This is a one-story, one-bay white stuccoed masonry building with a contrasting cast stone gable roof. The only opening is an arched wood door with a metal screen transom on the west gable end. A poured concrete floor and wiring are inside.

Assistant Farm Manager's Tenant House, contributing building, 1916-1920: This is a one-story, three-bay stuccoed frame modified Bungalow cottage with a concrete block foundation with water table, slate hipped roof and stuccoed central interior chimney. All windows are wood six-over-six double-hung sash except for two vinyl replacement windows on the northwest corner. A centered gable porch with an arched opening, square posts and vertical pickets projects from the front east elevation. A two-bay-wide, two-bay-deep room addition and carport with a shed roof and flue chimney was built circa 1980. The paneled wood door on the front is slightly off center.

Equine Run-in, non-contributing building, 1998: This is an open one-story frame shelter building with a shed roof.

Brick Isolation Barn, contributing building, circa 1948: This is a one-story, sixteen-bay brick masonry building with a slate gable roof and two interior-end stretcher-course brick corbeled chimneys with flue caps. The stable has turned eaves and an added wood overhang colonnade with chamfered posts and brick floor. The fired composite-course brick changes in color above the eave and was painted white. There are eight cross-batten Dutch doors and eight vertically-barred windows on the east and west elevations. This isolation barn with 14.11' x 14.8' box stalls is sited among trees away from the equestrian center to the south overlooking the open fields and distant dressage arena to the east. Chrysler's red can be seen under the green trim paint.

The Equestrian Center is a matrix of eleven buildings located approximately a mile away from the mansion in the southwest corner of the property on winding Great Arne Lane off of North Wales Road. The horse industry buildings front onto an open courtyard, facing north and south. Chrysler's imposing entrance arcade with four Tuscan columns has a wooden keystone above the arch and a pedimented slate roof with flared eaves. A tall octagonal cupola with an arcade drum and rising copper spire with a round finial atop sits on the ridge. This single arcade is attached to the added broodmare stall with flat roof and four-bay blind arcade with elliptical divided-light working transoms on the north and to the one-story, three-bay slate gabled addition with stuccoed exterior-end chimney on the herdsman's cottage on the south. The next eleven buildings are within the center:

The Herdsman's Cottage, contributing building, 1916-1920; 1948: Facing north, this is a one-story, seven-bay stuccoed frame house with a concrete block foundation with raised basement, slate gable roof and two

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stuccoed interior-end chimneys. The centered projecting gable has a round window above the one-story, slate hipped-roof porch with four square posts. The windows are wood six-over-six double-hung sash; the door is wood paneled. The west gable end has two half lunette windows and a two-bay ell with a jerkin head slate gable roof. A one-bay kitchen expansion with a standing-seam-metal-shed roof is attached to this ell on the south rear elevation. A three-bay hipped canopy from the stable to the southeast provides a covered entrance to the east gable with three-bay dining room. This east elevation also has a lunette split by the interior-end chimney. The projecting gable end of the north addition has a round window in the gable, and the exterior-end chimney is flanked by four-over-four and six-over-six double-hung sash windows. The interior space is bright and roomy, aided by the fanlights over the openings on the north. The Weld-period signature mortised block window and door architraves continue throughout the house. A coal cellar has a tunnel that radiates to the veterinarian's office. Probably built as the guardhouse at the entrance of the equestrian center, this house now extends into the matrix and forms the southwest corner.

Broodmare Barn at entrance, north side, contributing building, 1916-1920: With an added broodmare stall, this is a one-story-with-hayloft, six-bay stuccoed frame building with a concrete block foundation and a slate gable roof. The west elevation of the broodmare stall has a four-bay blind arcade with working elliptical transoms. The stable has eleven stalls with five opening out to the north yard. The Dutch cross-batten stall doors have twelve-light rectangular transoms. The gable ends have a large semicircular window in the gable. The interior stalls have stuccoed walls and two-inch wainscot with lateral bead ceilings. Although the added broodmare stall to the northwest has a bluestone dust floor, all others have unusual oak brick flooring.

Veterinarian's Office, contributing building, 1916-1920: This one-story, three-bay-wide and three-bay-deep stuccoed frame building has a concrete block foundation, a slate hipped roof with wide eaves and a stuccoed interior chimney. A one-bay arcade is attached to the west broodmare barn; a four-to-seven-bay arcade runs to the center aisle broodmare bank barn. The nine-light door with lower cross-batten panel and three-light transom is flanked by two six-over-six double-hung sash wood windows. An equine weigh station with an iron pipe railing is in front of the south elevation. The interior Fairbanks scales stand on fluted architectural columns. The floor of the expansive medical building is concrete scored in large squares. Two rows of Gurney wall radiators are centered horizontally on the east wall above the washboard. A stained pine cupboard with a counter-top work space fills the north wall. A small bathroom is on the southeast corner with a utility room to the northeast rear.

Center Aisle Broodmare Bank Barn with Cupolas, contributing building, 1916-1920: A four-to-seven-bay arcade connects this one-story (upper), six-bay stuccoed frame bank barn with a concrete block foundation, slate hipped roof and stuccoed interior-end chimney to the veterinarian's office. Two square louvered cupolas with elongated copper spires and round finials sit on the hip. The six Dutch cross-batten stall doors have twelve-light transoms. Remnants of Chrysler's red paint remain visible. The stalls with oak brick floors and two-inch-wide lateral bead wainscoted walls and ceiling measure 12.8' x 12.11'. The center aisle has stuccoed walls and multiple dome lighting on the ceiling. The north rear elevation is two stories with twelve bays including six-over-six double-hung sash windows and double-leaf Dutch stable doors. The lower banked area is farm equipment maintenance. This work space opens out onto asphalt parking and a yard with large shade trees to the northwest.

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Hay Barn, contributing building, 1916-1920: This is a two-story, three-bay-wide Colonial Revival-style stuccoed frame building with a concrete block foundation and slate hipped roof. Two octagonal cupolas with arched drums and tall copper spires with round finials sit on the hip. The E. Howard clock ordered by Weld sits in the pediment of the centered gable. A massive twelve-foot-wide, double-leaf, Adam-style arched door with fanlight and keystone sits in the central two-story arch. The two adjacent blind arches have a twelve-light window with semicircular fanlight and a round window above. A twelve-foot-wide double-leaf arched door with fanlight is centered on the rear north elevation. An earthen ramp leads into this entrance. This high-style hay barn has heart pine flooring. Suffering from termite damage, the one-by-six framing and stucco required recent meticulous repair with matching materials on the south and west elevations with some minor repair on the north. A three-bay arcade connects the hay barn to the center aisle broodmare barn on the west. This stately barn serves as the dominant focal point of the equestrian center.

Tack Shop, contributing building, 1916-1920: This is a one-story, three-bay-wide, three-bay-deep stuccoed frame building with a concrete block foundation, water table, slate hipped roof with wide boxed eaves and stuccoed central interior chimney. The wood paneled door has a three-light rectangular transom. The tack shop has six-over-six double-hung sash vinyl-clad windows. The central window on the west elevation has been enclosed. The interior is receiving new wall shelving and partitions. A two-bay arcade with outer wash rack adjoins this tack shop to the hunter barn to the east.

Hunter Barn, contributing building, 1916-1920: This one-story-with-hayloft, six-bay, stuccoed frame building with a concrete block foundation has a slate gable roof with an added shed overhang on the north and south. The Dutch cross-batten doors are replacements for the 11.4' x 14.6' box stalls with bluestone dust floors and walls and ceiling of two-inch-wide oak wainscot with a lateral bead. A fanlight sits in the west gable. The east gable has four blind arches with fanlights. A large sycamore tree is growing against this elevation. Originally five bays, the one-bay wash rack room to the east was added circa 1948 in the Chrysler period. A five-bay stable opposite on the southeast end has been demolished. The concrete foundation remains. Without this building, the absolute symmetry of twelve buildings around the courtyard with the imposing hay barn as the central focus is somewhat diminished.

Tenant House, #7559, contributing building, 1916-1920: Located at the southeast end of the equestrian center, this one-story, three-bay-wide modified Bungalow has a concrete block foundation, water table, slate hipped roof with wide eaves and stuccoed central interior chimney. The windows are wood six-over-six double-hung sash. Iron bars cover the rectangular crawl space windows with concrete wells. An off-center wood paneled door sits under the centered gable porch with arched opening, square posts and two up-braced open rails above the wood deck. A shed bathroom with a one-over-one double-hung sash wood window is centered on the rear. A three-course stone wall with a three-foot-wide opening with side pillars curves to the east from the northeast front corner forming an axis to the end of the equestrian center here. **Interior:** This tenant house has four 12' x 15' rooms including a kitchen with mortised block door and window architraves.

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Tenant House, #7563, contributing building, 1916-1920: A one-story, three-bay frame stucco modified Bungalow house with a concrete block foundation, water table, slate hipped roof and stuccoed central interior chimney sits between two other similar tenant houses. The windows are wood six-over-six double-hung sash. Iron bars cover the rectangular crawl spaces with concrete wells. An off-center wood paneled door sits under the centered gable porch with arched opening, square posts and two up-braced open rails above the wood deck and concrete step. The central shed bathroom on the rear has a six-over-six double-hung sash window.

Tenant House, southwest by shed barn, contributing building, 1916-1920: This is a one-story, three-bay frame stucco modified Bungalow house with a concrete block foundation, water table, slate hipped roof and stuccoed central interior chimney. The windows are wood six-over-six double-hung sash. Iron bars cover the rectangular crawl space windows with concrete wells. An off-center paneled door sits under the centered gable porch with arched opening, square posts and two open up-braced rails above the wooden deck. The central shed bathroom on the rear has no window. A west-to-east side-entry stair with handrail provides access to the paneled rear door.

Shed Barn, contributing building, 1916-1920: This one-story, seven-bay frame stucco building with concrete block foundation and slate shed roof has six stalls and one groom's changing room. The Dutch cross-batten stall doors have twelve-light rectangular transoms. Although this building has a shed roof among the gable and hipped roofs in the equestrian center, the blind arcade along the north front facade makes up for the lost design element and reflects the facade of the hay barn. Originally a stable, feeding stalls are inside. Some termite damage on the interior door frames and studs is present. Two bays were added to the west, one stall and one groom quarter, probably during Chrysler's arcade construction. The failing sunken roof is being repaired with like materials and design.

Dressage Arena, non-contributing site, 1998: East of the equestrian center, this horse training arena is under construction.

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ENDNOTES

1. Robert McClanahan of Warrenton, interview by author, 16 June 1998; Robert Robinson of Warrenton, interview by author, 22 September 1998. Mr. Robinson has been a farm manager at North Wales for twenty years.

2. The vertical picket railing is now under restoration to the Chippendale-style shown in circa 1950 photographs in a photographic booklet, "North Wales," believed to be compiled by Walter P. Chrysler, Jr. during his ownership.

3. Fauquier County Deed Book 114-330, 16 September 1916, agreement between Edward M. Weld of New York City and M. J. O'Connell trading as Warrenton Electric and Ice Company for the installation of electrical service to North Wales.

4. *Town & Country*, 1 November 1932, 25. A photograph of the carriage house shows this house across from the barns in the background.

6. Little and Browne Ledger Book, "Edward M. Weld, Esq. Estate at Warrenton, Virginia 1916-1920," Society for the Preservation of New England Antiquities in Boston, Massachusetts.

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Statement of Significance

In 1718, Lady Catherine Culpeper Fairfax, proprietor of the Northern Neck, granted 2900 acres of land called North Wales in Richmond County to Col. Rice Hooe, Jr. and Capt. John Hooe.¹ In 1763, John willed his interest in the property that had become part of Fauquier County to his daughters, Ann, Susannah and Sarah.² Ann married Falmouth merchant William Allason who established a thriving plantation with agricultural buildings and a gristmill on her inheritance. Mr. Allason built the original five-bay, two story Georgian-style stone dwelling between 1776 and 1796. His house signifies the earliest known example of two-story stone construction in Fauquier County, beginning a regional tradition.³ In 1815, tax surveyors valued the manor house at \$1,500, placing it in the ten most valuable residences in the County.⁴ Allason faced his home south toward Falmouth, the nearest important trading center where he owned a store and additional property.

The North Wales property meets several areas of significance relating to the themes of agriculture, the thoroughbred horse industry, entertainment/recreation, architecture and landscape architecture in the hunt country Piedmont region of northern Virginia from the eighteenth to mid-twentieth centuries. North Wales remained a working plantation for six generations of the Hooe-Allason families. In 1914, the plantation evolved into a gentry estate for thoroughbred horse breeding for steeplechase, foxhunting and high stakes Kentucky Derby racing by two prestigious owners Edward M. Weld and Walter P. Chrysler, Jr. In 1916, Weld hired nationally renowned architects Arthur Little and Herbert W. C. Browne of Boston to design the two-wing, Colonial Revival-style stone addition to the mansion as well as the carriage house, the large equestrian center, outlying yearling stables, tenant houses, a Dutch Colonial Revival-style house and the landscape. In the 1930s, the estate became the North Wales Club open to members who engaged in equine sports, hunting and socializing. The landscape received a bathhouse and swimming hole on Great Run, a hunt pavilion and a stone-lined road leading to a hunt lookout tower. In 1947, Walter Chrysler consulted Washington Reed from Williamsburg for his modest, compatible improvements to the buildings and grounds. The North Wales property continues to have a very good historic integrity in feeling, association, design, workmanship, materials, setting and location.

Justification of Criteria

North Wales is eligible for listing on the National Register of Historic Places under Criteria A, B and C. The property applies to Criterion A for its association with events that reflect the importance of the Virginia hunt country's horse industry upon the design and use of the landscape of twentieth-century gentry estates. It is eligible under Criterion B for its association with an important Scottish immigrant merchant whose eighteenth-century store and trading practices influenced local history. Adding national historical significance to Criterion B is the property's association with two twentieth-century owners: Edward M. Weld, a prominent leader of the New York Cotton Exchange from 1915 to 1922, and Walter P. Chrysler, Jr., Expressionistic Art collector and son of the founder of Chrysler Corporation. North Wales meets Criterion C because of its rare and diverse examples of eighteenth-century buildings and structures including the original manor house, the livestock space of the bank barn and possibly two late-eighteenth-century stone house sites. Additionally, the 1916-1920 improvements to the North Wales mansion and estate represent the distinguished work of master architects Arthur Little and

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Herbert Browne who made a significant contribution to architectural styles in America from 1890 to 1925 by combining the characteristics of the Colonial style with picturesque imagery to create a more elaborate high style Colonial Revival.

Historic Context

Although citizens began leaving Scotland in the seventeenth century for Ireland to escape high rents and unemployment, they came to Colonial America in great numbers after 1730. Like William Allason (1720-1800), a large number first landed in American ports as mercantile traders and returned later to live permanently.⁵ Mr. Allason arrived in Virginia in 1757 as supercargo of Baird and Walker of Glasgow under agreement that he could conduct some trade privately. This required his stock delivery by horseback. However, his role with the company changed into wholesale distribution in the store which he established in Falmouth with his brother David in 1759. Baird and Walker dissolved in 1763, but Allason continued to import some goods from Scotland and England and traded local commodities of tobacco, corn, wheat, rum and slaves. His business acumen and connections placed him in demand as executor of several estates, and in the respectful association of James Monroe, Fielding Lewis (George Washington's brother-in-law) and Lords Fairfax and Dunmore.⁶

Although the tensions with England escalated taxes with the Stamp and Tobacco Acts which Allason fought, he skirted England's colonial trade restraints by exchanging staples and trading his tobacco locally for other produce including hemp that initially could be exported without restriction. In a letter to his brother Robert in May of 1765 Allason wrote that, "his business creed was to bond all debts, collect them as quickly as possible, sell his tobacco in the country, import no goods but buy what was absolutely necessary in the country at a price as nearly as possible equal to the import price and pay for them in tobacco."⁷ The Scottish merchant held to his strategy by tenaciously pursuing payment for negligent accounts through letters and by filing countless trespass claims in the courts of Fauquier which reveals both his business command and the considerable geographical distance of his trading.⁸

Following William Allason's 1772 marriage to Ann Alexander Hooe, the couple lived above his store in Falmouth and would go up to Fauquier in warm seasons to stay on the plantation that he called a "summer retreat" in a 1773 letter to fellow merchant Archibald Ritchie.⁹ It is uncertain where their first home site stood at North Wales, but two stone house foundations still exist in rubble on the eastern ridge of the property. This late eighteenth-century or early nineteenth-century domestic site is a contributing archaeological resource. However, existing documentation reveals that the building of Allason's dwelling began on 5 September 1776 when he contracted with ditchers Jarvis Adams and Adam Wood to "dig a cellar 32 feet square and 6 feet deep." One year later, he signed a contract with stonemason Ninan Wyse "for building a stone house 56 feet long and 36 feet wide outside to outside two storries high above ground with 4 fireplaces on each and 2 in the cellar."¹⁰ The interior walls were to be plastered and the outside walls were to be rough cast over with lime. Clear evidence of the exterior plaster remains on the dwelling today. Apparently, the death of Mrs. Allason the following February and the Revolutionary War slowed the building progress on the mansion, as William wrote to his brother David in 1787 that his sawmill is putting out, "a good deal of the work for the roof of the house."¹¹ By 1795, Allason's

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letters reflect that the, "stonework of the new house will be completed in a few days [and] the house is not yet shingled and the nails which was intended for that use is daily waiting for some use."¹² Finally the North Wales mansion appears to be complete in September of 1796, as Allason's daughter "Polly" (nickname for Mary Seymore Hall Allason Rose) writes for locks for the passage doors.¹³ This evidence indicates that the building of the dwelling largely occurred between 1787 and 1796. By this time, merchant William Allason had reached the successful stage in his life where he could complete his Georgian-style mansion and retire to the country life of a successful gentry man, much like Thomas Jefferson who built Monticello in his final twenty years. His stone mansion significantly symbolizes the rise of this Scottish immigrant from supercargo to merchant to aristocracy in Colonial America.

Allason had a long relationship with the mansion builder Ninan Wyse (1742-1807) who was a fellow Scotsman from Falkirk.¹⁴ Beginning in August of 1775, Allason supplemented his mercantile income by building sawmills in Fauquier and a gristmill on Great Run at North Wales. Allason wrote to Wyse at Mount Charlotte in Berkeley County where the stonemason had just completed a mill to ask him to come build a miller's house of stone on his Fauquier plantation. Allason offered Wyse a house and garden, "convenient to the place where I am building a mill," and he noted in his ledger book payment of a pound and sixteen shillings for bringing Ninan and his family to Fauquier.¹⁵ The Great Run gristmill began grinding corn and wheat a year later.¹⁶ North Wales plantation produced the corn and wheat for the mills along with rye, barley, hemp, flax, oats and tobacco for Allason to market in his Falmouth store and sustain his family and workers on the farm.¹⁷

Allason built two sawmills in Fauquier, one on the Rappahannock River at Rosser's Run, not part of this nominated property, and another which he called Pine Forest.¹⁸ The latter was busy cutting a large number of pine planks of various sizes for North Wales in 1787, but its location has not been discovered.¹⁹ Allason strategically built his mills on strong watercourses while taking into consideration the lay of the land for the carriage of heavy wagon loads. He petitioned the Fauquier County Court in 1778 and 1782 for a road off of the old road to Culpeper and from Lees Ridge Road for easier access to his mill on Great Run since North Wales had rough terrain and several water courses.²⁰ If development had not since occurred on the road frontage of Route 802 and Lees Ridge Road, the eighteenth-century paths could be followed all the way to Great Run as the landscape still reveals these early roadbeds.

The agricultural buildings of Allason's period did not survive, except for possibly the livestock floor of the bank barn across the property on the east of Great Run. Built with increasing frequency during the mid-nineteenth century, the North Wales bank barn displays certain characteristics of eighteenth-century construction techniques described in Section Seven that point to the possibility of being built by William Allason. Indigenous to the slopes of northwestern England, Germany and Switzerland, bank barns appeared in Colonial America largely in Delaware and southeastern Pennsylvania. Considered rare in Virginia, the hilly terrain of the Piedmont's Shenandoah Valley has many examples since the European settlers migrated south.²¹ William Allason may have become acquainted with the economically beneficial multipurpose barns on his many trips to the Winchester store managed by his brother David.²²

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In the twenty-eight years that Scottish merchant William Allason owned North Wales, he developed his "summer retreat" into a prosperous integrated plantation economy involving crop production, processing and marketing in Fauquier, Falmouth and abroad. He accumulated sizeable wealth with multiple land holdings requiring eighty-one slaves.²³ Allason willed his North Wales mansion and 1,565 acres that included the adjoining Ashley, Jordan and Marlow tracts to his only child Mary Seymore Hall Allason, wife of Capt. Robert Rose, in 1800.²⁴ The plantation no longer produced tobacco, but corn, wheat, clover and oats supported the family along with cattle and sheep grazing on the other third of the land.²⁵ In 1853, Mary left North Wales to her daughter Ann Allason Rose who married Henry Washington Ashton, a veteran of the War of 1812 and a storekeeper in Alexandria before coming to Fauquier to farm her plantation and serve as county magistrate.²⁶ The Ashtons had six children, Henry, Ellen, Mary Catherine, Ann, Rosena and Arthur, and this large family required a one-story frame shed addition to the east gable end of the stone mansion.²⁷ Rosena's chamber was located in the southeast corner of the house, and Henry had the small chamber next to the parlor. When Ann died just a few days prior to Henry's death in 1876, she divided North Wales between Ann and Rosena, but her son Henry finally inherited the estate in 1910.²⁸ In 1914, Henry deeded the land that had remained in the same family for six generations to Edward M. Weld for \$20,000 under an agreement that gave Henry a lifetime interest in the property. Weld was also required to purchase a lot in the Warrenton Cemetery and pay for the removal and re-interment of the bodies of those buried at North Wales, which was accomplished in 1916.²⁹

Harvard-educated New York cotton broker Edward Motley Weld (1872-1929), formerly of Dedham, Massachusetts, was the son of Civil War Brigadier General Stephen Minot Weld who fought in the Battle of the Wilderness and later established brokerage houses all over the world, including Bombay.³⁰ As an avid horseman involved in foxhunting, the steeplechase and a member of the Dedham Polo Team that won the United States Championship against Myopia in 1900, Weld and his wife Sarah followed their northern contemporaries down to the rolling countryside of the so-called Virginia hunt country in pursuit of a summer-fall retreat. A fellow Massachusetts native fox hunter Harry Worcester Smith preceded their arrival in 1898 and deemed the landscape so similar to England's famed foxhunting territory in Leicestershire that by 1905 the Piedmont became known as "Virginia Hunt Country."³¹ Smith was hardly the pioneer fox hunter, as Lord Fairfax brought his hounds with him from England in 1747 and enjoyed the sport with George Washington at his home Greenway Court.³² This established a tradition of foxhunting in the foothills and instigated the formation of hunt clubs. The Warrenton Hunt Club (est. 1889) invited New York's Orange County Hunt to bring their hounds down because the colder northeast had a shorter hunting season. Thus, the Orange County Hunt re-established in The Plains in 1903 where it has remained ever since and is the best known of all Virginia hunts.³³

As a reflection of the difference in colonial settlement patterns, Southern plantations offered northerners the expanses of open space required for the sport of foxhunting lacking from their historically smaller-parcel development. Especially true in Virginia, Kentucky and Florida, the transition of landed agricultural plantations like North Wales into horse-related industries maintained the gentry estate scale of the Georgian period as well as the symbolic demonstration of wealth and power. Following a trend that began in the late nineteenth century, northern industrialists, like the Mellons (Rokeby in Upperville) and the duPonts (Montpelier in Orange County) sought former Virginia plantations in search of "the country estate in the English sense."³⁴ Although the intent

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was recreational, the comparison to eighteenth-century values is significant for the expansive modern plantations still implied success, social prominence and political connections. Simultaneously, this cultural move shifted the Piedmont's agricultural plantations to horse-industry estates like Welbourne and Huntland in Middleburg and Ridgelea and Oakwood near Warrenton and had a direct influence on prolonging the rural historic landscape that the region is recognized for today. Additionally, in the early twentieth century, northerners were easily drawn south by articles in high society magazines like *Town & Country* with J. C. Cooley writing in his "Post and Paddock" feature about the horse culture. In one issue he wrote, "For they always maintain there that Virginia is just as good a place as Kentucky to breed horses and vastly more accessible to sportsmen who want to come down from New York to see the mares and colts . . . so many people are enjoying the joys of foxhunting that unless you are a landowner, you will have no place to hunt at all."³⁵

The 105-acre Glen Burnie Farm known as the race track field adjoining the Ashton-North Wales land was the first Virginia property purchased by Wall Street broker Edward Weld in 1908. This farm earlier belonged to his friend and racing partner New York Cotton Exchange colleague J. Temple Gwathmey before he purchased Golden Farm/Canterbury across the road.³⁶ Together, Weld and Gwathmey established a horse breeding organization and racing stable aptly-named "Mr. Cotton." After hiring horse trainer Gwynn Tompkins, their collaboration produced Whineray, Alamansor, St. Jude, Knight of Elway and Weldship that won the Shillelah at Saratoga, Florida and the Grand National at Morris Park, New York.³⁷ A memorable private race in 1915 between Weld's Weldship and Gwathmey's Exton at the Broadview Course in Warrenton prompted "Old Timer" Louise Evans to proclaim it the "progenitor of the now famed Gold Cup Races" which were founded in 1922 on the same fields.³⁸

Weld's racing activities made a major, but sympathetic, impact on the landscape at North Wales as he built a large symmetrically-designed equestrian center with broodmare and hunter barns, a veterinarian's office with Fairbanks horse weighing scales and four tenant cottages for grooms and related staff. A two-story hay barn with a Howard clock in the gable acts as the central focus in the original Palladian plan. Weld placed the horse manager's Dutch Colonial Revival house on the hill across from the entrance of the center. Further down the winding terrain to the northeast, he continued the classical symmetry and built the colt and filly yearling stables across from each other on the road that leads to an intersection. At this junction, one can travel west to the stone gatehouse lodge at the estate's main entrance off of Route 802 or turn east and cross the cast stone balustrade bridge above Great Run to the stone carriage house and stone mansion. The bridge marks the location where the first glimpse of the mansion is realized. In the eastern barn complex, Weld added a large barn with cupolas, re-sided the eighteenth-to-nineteenth-century bank barn and rebuilt the corn crib and smaller gable-fronted barn. The far-reaching improvements required the building of compatible cast stone or stuccoed spring, power and pump houses in a virtual triangular pattern on the property. This was a northern horseman's conversion of the Southern plantation of William Allason and Henry Ashton that shifted the cultural use from agricultural subsistence to a recreational equestrian farm.

Edward Weld's transformation of North Wales also involved a re-design of the 1776-1796 dwelling. Although his 1916-1920 addition now expands from the gable ends, the original historic manor house remains recognizably intact as the central focus. While the Welds would only use North Wales during the hunt season, holidays and on

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weekends. Edward recalled his Massachusetts roots and brought the renowned Boston architectural firm of Little and Browne to Warrenton to design an addition for the house plus the proposed carriage house, equestrian center, gatehouse lodge, yearling stables, horse manager's house, several barns and the landscaping with box trees and a quarter-mile-long allee and tennis court.³⁹ The inclusive alterations integrated the overall estate design.

The Colonial Revival addition onto Allason's manor house is significant because Arthur Little and Herbert Browne had one of the leading architectural firms in Boston and on the East Coast in the early twentieth century. Arthur Little (1852-1925) was born in Boston, studied architecture at M. I. T. and in France before briefly joining the reputable Boston firm of Peabody and Stearns.⁴⁰ In 1878 at the age of twenty-five, Little published *Early New England Interiors* with his pen and ink sketches of details in colonial houses in Salem, Marblehead, Portsmouth and Kittery, Massachusetts. He wrote that he undertook the work for instruction and pleasure and, "with the desire to preserve the relics of a style fast disappearing - this disappearance owing partly to the perishable materials of the work, but chiefly to the national love of new things in preference to old."⁴¹ Little selected artistically-challenging views of parlor chimney pieces with scroll work and fluted columns, heavy molded cornices and wainscoted staircases with mahogany spiral-within-a-spiral newel posts - all intricately detailed documentation, and as he worried, probably all lost to time or destruction. His love of the early hand-carved ornamentation in colonial houses most certainly led to a career concentrated on reviving the style. His important influence earned him the praise of being the "Pioneer of the Colonial Revival style."⁴²

In 1890, Little formed a partnership with Herbert W. C. Browne (1860-1946.) Browne had studied at the Boston Museum of Fine Arts and in Paris and Italy before settling in Boston to train with Jacques and Rantoul. His partnership with Arthur Little created one of Boston's leading architectural firms. Like Little, he specialized in residential architecture with many commissions on large suburban estates. Together, they designed dwellings for highly recognizable clients that included U.S. senators, congressmen and foreign ambassadors in Washington. Little and Browne have gained recognition for designing the residences of E. W. Bliss of New York, the home of Mrs. Wirt Dexter in Chicago, the residence, stables and gardens at Prides Crossing, Massachusetts for William Spaulding, along with the estate of Henry Clay Frick there. The architects' most outstanding achievement is said to be the "palatial" Larz Anderson Italianate residence at 2118 Massachusetts Avenue in Washington, built 1902-1905.⁴³ Perhaps, Edward Weld saw Spaulding's estate and hired the firm to design the large hyphens on the North Wales mansion in the Colonial Revival style.

One of the hallmarks of the Revival style is a bold exaggeration of the earlier historical details of the colonial period. Although Allason's dwelling originally lacked entry porches, Little and Browne added a broad three-bay pedimented portico on the north and a two-story balustrade portico on the south elevations. Beyond the symmetrically long wings spanning from the eighteenth-century house, the exterior additions proportionately repeat the rhythm and general scale of the Georgian-period elements. However, the architects exploded their Colonial Revival style on the interior of the mansion in both the original main block and addition by raising Allason's half-wall wainscoting up to heavy modillion cornices throughout. The passage stairs were relocated to another hall to the west and improved with Carter's Grove detailing. From the first story original parlor to the upstairs chambers, no room retained any pretense of individual hierarchy following Little and Browne's

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application of richly pedimented door surrounds, machine-carved moldings and embellished mantels in the family quarters. While some hierarchy does become evident in the far east servant's wing, even then, the architects attended to design before function by adding a chair rail and stained woodwork. Indeed, Little and Browne's extensive Georgian Revival ornamentation now takes significant precedence over the eighteenth-century original by William Allason, and many of the features bear a strong resemblance to the elements drawn by Arthur in 1878 in his *Early New England Interiors*.

The orientation of the mansion bears scrutiny because the unusually detailed rear-south facade with the grand balustrade portico entrance confuses the back of the house with the front. However, it is to the architects' credit as Little and Browne faced a historic dilemma that they chose to recognize rather than destroy. Although it was customary to position dwellings to take advantage of Southern exposure, William Allason also built his house to face Falmouth and Fredericksburg, the nearest significant Southern colonial trading ports. Yet, by the early twentieth century, transportation to Warrenton's commercial center and county seat had become more important to North Wales. Therefore, the former back yard with existing outbuildings formed a circle to the north driveway out to the old road to Warrenton, and this rear mansion entrance received a stately pedimented portico. Still, the added two-story portico on the south would remind of the historic significance of William Allason's eighteenth-century orientation of his manor house toward Falmouth.

Although, Little and Browne were architects, Arthur Little added interior and exterior decorating to his resume.⁴⁴ The architects' ledger book pages of 1916-1920 for the Edward Weld Estate in Warrenton reflect cost entries of \$620,352.31 for buildings, \$53,182.97 for lamps and furniture and \$140,541.56 for landscaping indicating that the firm had full design control over the architecture, interior decoration and landscape at North Wales. Two Federal-style gold mirrors remain hanging on the over mantels in the small ballroom in the mansion that are distinguished by Roman numeral dates of July 4, 1776 and November 11, 1918. It is believed that Little and Browne furnished these to mark the two significant building periods of the dwelling.⁴⁵ Outside, Weld's architects combined Renaissance and English landscape principles to create a geometrical formality of boxwood parterres and terraced lawns around the mansion in reflection of the symmetrical patterns within. By placing the stone carriage house at the south end of the double maple-tree lined allee, Little and Browne created a strong central axis leading up to the mansion. This achieved a dramatic effect as the tree canopy opens slowly to reveal the stone dwelling. The repetition of patterns and spaces around the manor house gives way to natural open pastures undulated with Kent-like clumps of trees to provide shade for the grazing thoroughbreds. Holding true to the preferences of "Capability" Brown and Thomas Jefferson, a man-made pond with a serpentine stone wall sits to the east of the barns in the northeast fields making this utilitarian area more aesthetically important.⁴⁶

Following Edward Weld's estate improvements and substantial enlargement to the original manor, the property took on a new social and recreational importance as he opened his estate to local foxhunting sport, thoroughbred breeding and grand-scale entertaining. Then, the New York Cotton Exchange elected Weld president in 1921.⁴⁷ The next year, he deeded the estate to North Wales Farms, Inc., a private corporation of which he was president until 1926 when Charles A. Bond was appointed executive.⁴⁸ In 1929, the property was sold to a corporation called Colonial Estates with Robert C. Winnill, co-founder of the New York advertising firm of Gude Winnill,

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as president.⁴⁹ As owner of the adjoining estate Clovelley, Winmill had a vested interest in North Wales. Although the Weld era had ended, the North Wales splendor remained. Winmill convinced forty men, mostly from New York, to pay \$5,000 each to "purchase historic North Wales with furnishings, stocks of liquor, etc., to form the North Wales Club for visiting sportsmen to foxhunt, shoot, and keep their dogs and horses."⁵⁰

Weld's re-styled mansion required no further enhancement for the club use, but the landscape reflects the recreational activities held all over the estate. A bathhouse and the remains of a stone and concrete swimming hole on Great Run about five-tenths of a mile from the balustrade bridge is believed to be the site of leisurely respite for the North Wales Club guests prior to the pool Chrysler built at the mansion. Several broken masonry pillars lead to a theory that a neo-classical arcade originally stood between the bathhouse and run. The North Wales Club also built two foxhunting viewing stations on the estate. A hunt pavilion with a central warming hearth and horizontal awning windows sits near Lees Ridge Road where club members must have enjoyed food and drinks along the chase. A hunt lookout tower stands high on the hill in the far east field giving spectators a perfect view of the action and Blue Ridge Mountains in the west. The tower appears to be the destination point beyond a north-to-south stone-lined road path also believed to be built by the North Wales Club as a route from the pavilion or barn road through the woods. As hunters traveled along the route by horseback, stone watercourses stagger down the east hillside to control runoff. The pavilion, tower and road symbolize the importance of the open rural landscape to the recreational pleasure activities of the sports enthusiasts in the post-World War I era at North Wales.

The eleven decorated bedrooms in the west wing of the mansion provided the ideal setting for the overnight stays of members and guests of the North Wales Club who were entertained in the dining room and grand ballroom in high style. Local popular black pianist Chauncey Brown and his wife "Sweet Georgia" performed with their band at the parties and hunt balls, and the functions were attended by guests from all over the world.⁵¹ North Wales' social significance was highly renowned as even the Duke and Duchess of Windsor, Walter P. Chrysler, Jr., and Mr. and Mrs. Paul Mellon enjoyed the roaring twenties in the thirties at the "Millionaire's Club" where wealthy equestrians lived the life of the Great Gatsby.⁵² Local papers have reported that North Wales was the place where, "entertaining became more of an art form than it generally is today, and [the] baronial mansion near Warrenton was the social hub."⁵³ North Wales represents a period of recreational and entertainment history unrivaled by any other estate in Fauquier County.

World War II altered priorities of the members of the North Wales Club, though Winmill's idea had proved most profitable to the Colonial Estates Forty. In 1941, the owners sold the 1,002-acre property to Walter P. Chrysler, Jr. (1909-1988), son of the auto magnate and founder of Chrysler Airtemp Division, who also dabbled in Broadway and movie production, but was best known as an art collector.⁵⁴ By 1941, Chrysler had accumulated what was recognized as one of the largest, most important collections of Expressionistic Art in the country with multiple works by Picasso, Monet, Rodin, Matisse, etc. The paneled walls of the North Wales mansion served as the backdrop for Picasso's *Le Gueridon*, *Cubist Abstraction* and *Nude in Grey* as well as Degas' *Danseuse Aux Bouquets*, Braque's *Painter and Model* and Matisse's *Bowl of Apples* still-life.⁵⁵ Mr. Chrysler's personal laundry maid recalls the works of art returning from museum exhibitions around the country, and the paintings would be

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left stacked against the wall outside of the servant's dining room for weeks.⁵⁶ In 1951, the Chryslers had nine servants, largely brought to North Wales from New York, who were paid a full week's salary for five days of work. The carriage house sheltered the multiple models of Chrysler automobiles from which Jean and Walter would choose for their chauffeur to drive them into Warrenton for shopping or business.

Chrysler rebuilt Weld's tennis court and constructed a swimming pool, and both project from the southwest and southeast corners of the mansion. He did not make structural changes to the dwelling, other than to add a small round conservatory/sunroom for his mother's orchids. He replaced the chandeliers in the dining and large living room as it was called then, and filled the house with works of art. Close friend and historian Frederick Franck lived at North Wales with the Chryslers in the late forties and called it, "a critical time for the house for I can not imagine it better decorated."⁵⁷ When Chrysler engaged architect Washington Reed (1907-1966) in an exclusive two-year contract around 1946-1947 to work on the Warrenton House and two cottages at Fauquier White Sulphur Springs which he owned as well, he may have consulted him for designs for some outbuildings and landscaping at North Wales. These include attaching a Mount Vernon-style arcade to the equestrian center, two barns and a fountain for the landscape.⁵⁸ Washington Reed trained with the founding team of architectural historians in Williamsburg at the beginning of the restoration work in 1927. Having a strong interest in rehabilitating historic dwellings, he opened his architectural practice in Warrenton in the late forties and worked on many important homes in Fauquier and Culpeper counties, including the restoration of Salubria in 1955.⁵⁹

Walter Chrysler added a modern mechanized agricultural business to the gentry estate by building a "Chicken City," a "Turkey City" and a "Pigeon City" which produced as many as 150,000 broilers and 20,000 turkeys annually that were sold nationally.⁶⁰ However, this operation occurred outside the current property boundaries on the Moran tract which he purchased later. It prompted the *Daily Racing Form* to call North Wales, "the most unique breeding farm in the world today."⁶¹ Continuing the horse industry theme, Chrysler turned North Wales into a stud farm to breed his racehorses and had three doctors working in Weld's veterinarian's office in the equestrian center which he painted in his racing colors of white with ribbons of scarlet. He brought Bahram, the 1935 winner of England's Triple Crown, and Hyperionian, the brother of the horse that won the 1945 Kentucky Derby and Preakness, to stand at stud. Alfred G. Vanderbilt and Sylvester W. Labrot co-owned Bahram.⁶² No doubt Chrysler planned to breed American Triple Crown winners at North Wales, and he held yearling shows in the summers when his grooms ceremoniously paraded the annual progeny of the stud farm's broodmares before a crowd of as many as 1,600 invited guests.⁶³

While Chrysler bought thirty-six neighboring parcels of farmland on which he raised white-faced Hereford cattle and Shropshire sheep, he eventually refused the Warrenton Hunt Club access to the much-favored fields of North Wales.⁶⁴ However, he did continue to entertain by holding charity balls. One of the biggest commemorated President Roosevelt's sixtieth birthday on 30 January 1942 with proceeds to the Infantile Paralysis Campaign and dancing to the Meyer Davis Orchestra. In attendance were the ambassadors of Brazil and China, Archduke Otto von Hapsburg of Austria, U. S. Supreme Court Justice Frank Murphy, congressmen, and every member of Fauquier's high society which, of course, included the fox hunters, steeple chasers and thoroughbred racers.⁶⁵

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In 1957, Chrysler sold North Wales to former Oklahoma Congressman Victor Wickersham because, "Virginia did not have pari-mutual racing which Maryland, Florida and Europe had, and I could not justify owning a horse breeding estate here any longer."⁶⁶ For the next thirty years development, including a 1968 request by owner Cooper Communities Incorporated for a re-zoning to permit an 8,000-home subdivision of 31,500 people, threatened the historic value of the grand mansion with its fields of farmland and open space. After strong community pressure to save the land that everyone had come to think of as their own, the Board of Supervisors finally denied the re-zoning. Once again, North Wales makes history, as this scare resulted in stricter zoning laws that intend to protect the County's valuable rural landscape of agricultural land including crop, dairy, beef and horse farms by directing higher densities and commercial growth to defined service districts around the municipalities.⁶⁷ The inclusion of horse farms in the agricultural zoning designation was directly influenced by the historic evolution that moved colonial plantations from subsistence to recreational equestrian estates owned by wealthy industrialists in the twentieth century.

The community concern over the future of North Wales also instigated the formation of numerous citizen planning groups. With names indicating the region deemed threatened by property speculation and impending suburban sprawl, the Upper Fauquier Association, Mid-Fauquier Association and the Warrenton Improvement League invited memberships to fight the loss of the county's valuable agricultural land.⁶⁸ One of the original founders of the Piedmont Environmental Council headquartered in Warrenton recently said that, "North Wales was the father of PEC and really a wake-up call to the entire hunt country - a major catalyst for a whole preservation movement that is one of the strongest and best funded in the country."⁶⁹ The council is "dedicated to protecting the disappearing farmland, safeguarding our region's watersheds, educating landowners about conservation options and introducing children to natural resources" in the nine-county region of Virginia.⁷⁰ It is significant that the use of this eighteenth-century plantation and twentieth-century thoroughbred breeding estate could have such lasting importance, not only to Fauquier County, but to the State of Virginia as well. Today, the North Wales Estate of William Allason, Henry Ashton, Edward M. Weld, The North Wales Club and Walter P. Chrysler, Jr. is owned by Michael V. Prentiss' North Wales Limited Liability Company.

Cheryl Shepherd

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ENDNOTES

1. Northern Neck Grant Book 5, 10 November 1718, 184. (Richmond, Virginia: Virginia State Library), microfilm. Patent to John Hooe and Rice Hooe, Jr. from Lady Catherine Culpeper-Fairfax.
2. Stafford County Will Book 506-510, 1748-1762, John Hooe to Sarah, Anne and Susannah Hooe; Fauquier Historical Society Bulletin 21, no. 1, "North Wales" (Richmond, Virginia: Old Dominion Press, Inc., 1921).
3. T. Triplett Russell, "Fauquier County, Virginia Survey of Farm Places," 1984, p. 93, John Gott Collection, Fauquier Heritage Society, Marshall, Virginia; T. Triplett Russell and John K. Gott, *Fauquier in the Revolution* (Warrenton, Virginia: Fauquier Bicentennial Commission, 1976), 7.
4. Fauquier County Land and Property Tax Records, 1815.
5. Roger Daniels, *Coming to America: A History of Immigration and Ethnicity in American Life* (New York: HarperPerennial, 1990), 69, 82-85.
6. Edith E. B. Thomson, "A Scottish Merchant in Falmouth in the Eighteenth Century," *Virginia Magazine of History and Biography* 39 (1931): 112-115; D. R. Anderson, Ph.D., ed., *Imported Letters from the Papers of William Allason, Merchant of Falmouth, Virginia*, vol. 2 (Richmond, Virginia: Richmond College Historical Papers, 1917), 119; David and William Allason Papers 1722-1847, Letter Books 1757-1793 (4 vol.) Day Book 1757-1759, Ledgers 1-3 1769-1791 (Richmond, Virginia: Virginia State Library Accession 13 microfilm reels 1361-1382), Reel 1374.
7. Thomson, 230-231.
8. Letter to Lord Dunmore on 13 November 1784 requesting payment on account, Allason Papers, Reel 1366; Fauquier County Courthouse Ended Causes, Merchants, Boxes 37, 40, 41, 45, 48, 49 and 52, 1786-22-1790-18.
9. Allason's letter to Alexander Rose on 13 February 1775 advised that the family lived above the Falmouth Store and David slept in the back of the shop (Thomson, 235); Allason's letter to Archibald Ritchie on 23 August 1773 (Anderson, 151).
10. Allason Papers, Ledger Book 3, Folio 218, Reel 1374. Ninan Wyse's name is spelled herewith as he signed the agreement, though William Allason spelled the stonemason's first name Ninnian and Ninian on various ledger book entries.
11. Reel 1364, Allason reports the 19 February 1777 death of his wife in a letter to Archibald Ritchie: Jeanne Donovan Davies of Wilmington, N. C. to Cheryl Shepherd, 23 July 1998. Ashton descendant Mrs. Davies recalls that the North Wales manor house was started before the Revolutionary War and completed years later.
12. Letter to David on 17 February 1796 complains about Rose's tardiness with supplies, Reel 1366. Note: Reel 1374-299 shows that Ninan Wyse was still working for William Allason in 1787 on stonework for a mill.
13. Letter to Dear Sir from Jan and Polly at North Wales, 4 September 1796, Reel 1368.

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14. J. Staunton Moore, ed., *The Annals and History of Henrico Parish Diocese of Virginia and St. John's P. E. Church* (Baltimore, Maryland: Genealogical Publishing Company, Inc., 1979), 528.

15. Allason to Ninan Wyse from Falmouth, 7 August 1775, Reel 1371; Reel, 1374-226. Allason's payment for bringing Ninan from Berkeley was dated 10 September 1775. Stonemason Thomas Whitlaw worked with Wyse.

16. Reel 1374-204.

17. Allason agreement with Fauquier Plantation overseer Charles Scoggin on 17 November 1780, Reel 1364.

18. Allason built a sawmill and gristmill in Fauquier on the Rappahannock River at Rosser's Run which is on the west side of Route 802 on land not part of the property today. In 1814, Catherine Rose Hart (daughter of Mary S. H. Allason and Robert Rose) received the mill tract in a suit over William Allason's will: *Mary Seymore Hall Rose vs David Allason*. The mill site became known as "Hart's Mill" thereafter. (Fauquier County Misc. Records Book 1759-1807, 386-404, includes a 1783 survey and plat by John Mauzy; Fauquier County Chancery Cases Box 14, 1807-001-041, *Horton vs Rose* includes a survey and plat; Fauquier County Deed Book 62-362, 18 September 1868. *Helm vs Hart* includes a plat with the mills clearly indicated); Pine Forest Mill, Reel 1375-299.

19. Reel 1380-299.

20. Ruth and Sam Sparacio, ed., *The Fauquier County Minute Book Abstracts 1778-1783* (McLean, Virginia: The Antient Press, 1997), 38-39, 66.

21. Gabrielle M. Lanier and Bernard L. Herman, *Everyday Architecture of the Mid-Atlantic* (Baltimore, Maryland: The Johns Hopkins University Press, 1997), 177-184.

22. Thomson, 110.

23. William Allason's Estate Inventory and Appraisement taken on the 7th, 8th and 27th of May 1800 in Fauquier County Will Book 3-349; Allason's will in Fauquier County Will Book 3-249, 7 May 1800.

24. Ibid.

25. U. S. Bureau of the Census, *Seventh Manuscript Census, 1850; Eighth Manuscript Census, 1860 Agriculture and Population*, Washington, D. C.

26. Will of Mary Seymore Hall Allason Rose in Fauquier County Will Book 25-12, 23 August 1853; Mary K. Ashton, "Memoirs of Ye Family of Geddes & Kilravock" (Marshall, Virginia: Fauquier Heritage Society, n. d.) 78. Ann married Henry Washington in 1828.

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27. A circa 1900 black and white photograph shows this weatherboard frame addition. The John Gott Collection, Marshall, Virginia: Fauquier Heritage Society.

28. Ann Ashton's will dated 26 February 1876 left Rosena and Henry the lifetime use of their rooms. Fauquier County Will Book 35-287; Ashton, 78.

29. Fauquier County Deed Book 110-452, 110-454, 2 March 1914. Henry Washington died in Washington, D. C. in 1918. (*Fauquier Democrat*, 9 March 1918.)

30. Stephen Minot Weld, *War Diary and Letters of Stephen Minot Weld*, 2nd ed. (Boston: Massachusetts Historical Society, ca. 1979), 407.

31. Kitty Slater, *The Hunt Country of America Then and Now*, 4th ed. (Upperville, Virginia: Virginia Reel, Inc., 1997), 20, 30.

32. Ibid, 19; Stuart E. Brown, Jr., *Virginia Baron; The Story of Thomas 6th Lord Fairfax* (Berryville, Virginia: Chesapeake Book Company, 1965), 161-162.

33. A. Henry Higginson and Julian Ingersoll Chamberlain, *Hunting in the United States and Canada* (Garden City, New Jersey: Doubleday, Doran and Company, Inc., 1928), 38, 265-266; *Fortune*, vol. 2, no. 5, November 1930: 48.

34. Paul Mellon with John Baskett, *Reflections in a Silver Spoon* (New York: William Morrow and Company, Inc., 1992), 151, 258-259; Charles E. Brownell, Calder Loth, William M. S. Rasmussen, Richard Guy Wilson, *The Making of Virginia Architecture* (Richmond, Virginia: Virginia Museum of Fine Arts, 1992), 87.

35. J. C. Cooley, "Post and Paddock," *Town and Country*, 15 January 1929, 78.

36. Fauquier County Deed Book 101-471, 14 November 1908; Deed Book 96-430, 8 April 1905 same to Gwathmey; Deed Book 71-482, 20 May 1881 to Nielson with racetrack reference.

37. Harry S. Page, *Between the Flags; The Recollections of a Gentleman Rider* (New York: Dereydale Press, 1929), 152, 157, 183-184.

38. *The Fauquier Democrat*, 26 April 1951.

39. Lothrop Weld, Jr. of Wilmington, Massachusetts, interview by author, 15 July 1998; Henry F. Withey, A. I. A., and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: New Age Publishing Company, 1956), 375; Little and Browne Ledger Book, "Edward M. Weld, Esq. Estate at Warrenton, Virginia 1916-1920."

40. Withey, 83.

41. Arthur Little, *Early New England Interiors* (Boston, Massachusetts: A. Williams and Company, 1878), preface.

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42. Hubert George Ripley, "Obituary," *Journal of the American Institute of Architects*, no. 13 (1925): 191.
43. Withey, 83, 375.
44. Walter Knight Sturges, "Arthur Little and the Colonial Revival," *Journal of the Society of Architectural Historians*, 32 no. 2, 1973, 147-163.
45. David Edwards, Director of Winchester Regional Office, Virginia Department of Historic Resources to author during site visit, 29 September 1998.
46. George Plumptre, *The Garden Makers* (London: Pavilion Books Limited, 1993), 41-45, 77-80.
47. *The New York Times*, 28 December 1929.
48. Fauquier County Charter Book 1-191, 16 August 1922, North Wales Farms, Inc.; Deed Book 123-415, 18 September 1922, Edward and Sarah Weld to North Wales Farms, Inc. Newspapers from New York to Richmond reported erroneously that Charles A. Bond, the two-pant suit creator/clothier, had purchased North Wales in June of 1926. However, no legal deed of sale or exchange was ever recorded in Fauquier County. Although Bond served as president of North Wales Farms, Inc. following Edward Weld's term, the corporation owned the estate.
49. Fauquier County Deed Book 133-111, 24 April 1929.
50. Virginia Winmill Livingstone Armstrong, *'Gone Away' with the Winmills* (n. p. USA: Virginia Winmill Livingstone Armstrong, 1977), 105.
51. Ibid. Duke Ellington played in Chauncey Brown's band in the twenties.
52. *Fauquier Times-Democrat*, 14 January 1998; Slater, 138; Mellon, 229.
53. Wendy Sizer, "Fauquier's Golden Era," *Fauquier Magazine*, January 1988, 18-20.
54. Fauquier County Deed Book 150-432, 19 May 1941; MacMillan Directory, *Who Was Who in America*, vol. 9 (Wilmette, Ill: Marquis Who's Who, 1985-1989), 69.
55. *Vogue*, 15 April 1948, 104-109.
56. Hazel Cooke of Warrenton, interview by author, 25 September 1998.
57. Frederick Franck, Belvidere, Illinois, interview by author, 17 October 1998. Mr. Franck lived with Walter and Jean Chrysler at North Wales from 1947-1950 and would take his meals with them.

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58. Nancy Reed Jones, interview by Lucy Reed Morison, August 1998, Clearwater, Florida as conveyed to author: Nancy Jones is Washington Reed's sister; Lucy his daughter. Both recall that Washington Reed worked for Chrysler at North Wales and Fauquier White Sulphur Springs after he left Williamsburg where he had worked on the reconstruction since 1927; Architect Billy Dew of Middleburg, Virginia, interview by author, 16 July 1998: Mr. Dew remembers Chrysler discussing a design for a stable at North Wales with him, but he later hired Wash Reed instead; Fred Franck, Belvidere, Illinois to Cheryl Shepherd, Warrenton, 23 July 1998 and 22 September 1998: Mr. Franck confirms that Chrysler hired Washington Reed for the Warrenton House and the two cottages at the Springs, but he does not believe that he worked on North Wales other than as a consultant; Franck, 17 October 1998: Recalls Walter's excitement when he asked, "Have you seen the arcade at Mount Vernon? Well, we have one here now!" Mr. Franck also thinks it quite possible that Chrysler himself designed the conservatory. Note: In a rage against the County, John Cooper set fire to a Chrysler period barn burning the forty-stall stable to the ground.

59. Lucy Reed Morison, interview by author, 17 June 1998: Following Washington Reed's untimely death in 1966, his associate Albert Hinckley took charge of the firm under a new name. Mr. Hinckley has in his possession at his Warrenton office some of Mr. Reed's drawings and files.

60. J. Willard Lineweaver of Warrenton, interview by author, 25 September 1998. Former Mayor Lineweaver managed Chrysler's poultry cities from 1948-1949. Chrysler's produce was not only sold to Warrenton groceries, but was packed in barrels of ice and shipped to the officer's club at Quantico Marine Base in Virginia and The Stork Club in New York City.

61. *Fauquier Democrat*, 4 January 1945.

62. Ibid; Nancy Lee of Middleburg, interview by author, 16 July 1998.

63. *Vogue*, 104.

64. D. Harcourt Lees, Jr. of Warrenton, interview by author, 8 June 1998. D. H. Lees & Company Insurance Files, Warrenton, Virginia. Mr. Lees is a highly respected local gentleman and fox hunter.

65. *Fauquier Democrat*, 29 January 1942.

66. Lineweaver interview. Shortly before his death in 1988, Walter Chrysler explained why he sold North Wales to Mayor Lineweaver.

67. Fauquier County, Virginia, *Comprehensive Plan, 1992-2010*; *Fauquier Times-Democrat*, 7-21 January 1998.

68. *Richmond Times Dispatch*, 14 August 1980; *The Washington Post*, 25 December 1997.

69. Charles Seilheimer in *The Post*, 25 December 1997.

70. PEC Organization Description, 1997.

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**North Wales
Fauquier County, Virginia**

GEOGRAPHICAL DATA (continued)

UTM References (continued)

	Zone Easting Northing		Zone Easting Northing
E	18 255640 4284100	F	18 255200 4283860
G	18 255040 4283100	H	18 254440 4282700
I	18 253820 4282720	J	18 253420 4284200

The approximate boundary of the 1,288.89-acre nominated property is delineated by the polygon with vertices marked by the preceding UTM reference points.

Verbal Boundary Description:

North Wales property, PIN # 6973-61-6429, is southwest of Warrenton in Fauquier County, Virginia. The tract fronts on Virginia Route 802/Fauquier Springs Road and Virginia Route 681/North Wales Road where the northwest corner begins at the intersection of the centerline of Route 681 with a southeasterly right of way line of Route 802. On the north, the property adjoins the land of Gookin, Lennman, Harrington, Heron, Marks, Nadal, Holeywell, Bailey, Evans, Hayes and Keyser. It borders Virginia Route 744/Lees Ridge Road, Keyser, Zimmer, and Whitney State Forest on the eastern boundary. The property of former North Wales owner Cooper Communities/John A. Cooper is to the south, and Great Run forms the western boundary line to North Wales Road and Fauquier Springs Road.

Boundary Justification:

The boundaries contain the land purchased on 1 December 1997 and 29 July 1998 by North Wales L. L. C., owned by Michael V. Prentiss. They have been selected to include all of the fifty-two contributing resources and landscape features on the property which relate to the themes of significance and historic context described in Sections Seven and Eight. The tract includes the 565-acre plantation owned by William Allason in the eighteenth century upon which he built the original Georgian-style mansion, possibly the original bank barn, the stone house foundations in the northeast woods and a gristmill with miller's houses somewhere on Great Run (though the exact mill site location requires archaeological evaluation.) The boundary includes the 1,100 acres of land purchased by Edward Weld from Henry Ashton and others in 1914 whereby he expanded the mansion, established the thoroughbred horse-breeding and foxhunting estate and that which Colonial Estates owners incorporated into the North Wales Club. Also within the boundary is the land of Walter P. Chrysler, Jr. whose own thoroughbred breeding estate was nationally recognized.

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**NATIONAL REGISTER OF HISTORIC PLACES
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**North Wales
Fauquier County, Virginia**

PHOTOGRAPHS

All photographs are of North Wales
Fauquier County, Virginia
VDHR FILE # 30-0-93
Credit: Cheryl H. Shepherd

Negatives are filed at the Virginia Department of Historic Resources,
2801 Kensington Avenue, Richmond, Virginia

1. DATE: October 1998
VIEW OF: Mansion, north front
elevation; view facing south.
Neg. No.: 17187 - 4
Photo 1 of 25
2. DATE: October 1998
VIEW OF: Mansion, south Rear
elevation; view facing north.
Neg. No.: 17187 - 5
Photo 2 of 25
3. DATE: October 1998
VIEW OF: Mansion Interior, Five Doorways,
west-to-east grand ballroom through passage
and dining room.
Neg. No.: 17187 - 11
Photo 3 of 25
4. DATE: October 1998
VIEW OF: Mansion Interior, Library
chimneypiece; view facing west in
southwest room of original block.
Neg. No.: 17187 - 12
Photo 4 of 25
5. DATE: November 1998
VIEW OF: Mansion Interior,
Grand Ballroom chimneypiece;
view facing west in west wing.
Neg. No.: 17187 - 14
Photo 5 of 25
6. DATE: November 1998
VIEW OF: Mansion Interior, second floor
southwest Bed Chamber of original block;
view facing west of chimneypiece with
swan-neck broken pediment.
Neg. No.: 17187 - 15
Photo 6 of 25
7. DATE: November 1998
VIEW OF: Mansion Interior, second floor
Zuber Bed Chamber chimneypiece in east
wing; view facing west.
Neg. No.: 17187 - 16
Photo 7 of 25
8. DATE: November 1998
VIEW OF: Summer Kitchen, south and west
elevations; view facing northeast.
Neg. No.: 17187 - 17
Photo 8 of 25
9. DATE: November 1998
VIEW OF: Powerhouse at mansion, south
and west elevations; view facing northeast.
Neg. No.: 17187 - 18
Photo 9 of 25
10. DATE: October 1998
VIEW OF: Landscape Mansion front Allee
to Carriage House; view facing west.
Neg. No.: 17187 - 2
Photo 10 of 25

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photograph List Page 40

**North Wales
Fauquier County, Virginia**

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- | | |
|---|--|
| <p>11. DATE: October 1998
VIEW OF: Landscape Mansion rear to Nineteenth-century House; view facing west.
Neg. No.: 17187 - 3
Photo 11 of 25</p> <p>12. DATE: November 1998
VIEW OF: Carriage House, southeast elevation with Stercorary to the east; view facing northwest.
Neg. No.: 17187 - 20
Photo 12 of 25</p> <p>13. DATE: November 1998
VIEW OF: Nineteenth-century Stone/weatherboard House, south and east elevations; view facing northwest.
Neg. No.: 17187 - 6
Photo 13 of 25</p> <p>14. DATE: October 1998
VIEW OF: Barn Complex south elevation; view facing north.
Neg. No.: 17187 - 7
Photo 14 of 25</p> <p>15. DATE: October 1998
VIEW OF: Bank Barn, Eighteenth-century Livestock Area, added timber supports; view facing east.
Neg. No.: 17187 - 8
Photo 15 of 25</p> <p>16. DATE: October 1998
VIEW OF: Serpentine Stone Pond Wall, west elevation; view facing east.
Neg. No.: 17187 - 9
Photo 16 of 25</p> | <p>17. DATE: November 1998
VIEW OF: Circa Late-eighteenth-century Stone House Foundation, 4.2' x 1.8' Entrance Step; view to ground.
Neg. No.: 17187 - 22
Photo 17 of 25</p> <p>18. DATE: November 1998
VIEW OF: Swimming Hole Wall with collapsed plank fence; view facing north.
Neg. No.: 17187 - 24
Photo 18 of 25</p> <p>19. DATE: November 1998
VIEW OF: Balustrade Bridge on Great Run; view south-to-north.
Neg. No.: 17187 - 26
Photo 19 of 25</p> <p>20. DATE: November 1998
VIEW OF: Gatehouse/lodge, north and west elevations; view facing southeast.
Neg. No.: 17187 - 28
Photo 20 of 25</p> <p>21. DATE: October 1998
VIEW OF: Yearling Stable on Great Arne Lane east; south and east elevations; view facing northwest.
Neg. No.: 17187 - 29
Photo 21 of 25</p> <p>22. DATE: November 1998
VIEW OF: Dutch Colonial Revival-style House, south and west elevations; view to northeast.
Neg. No.: 17187 - 30
Photo 22 of 25</p> |
|---|--|

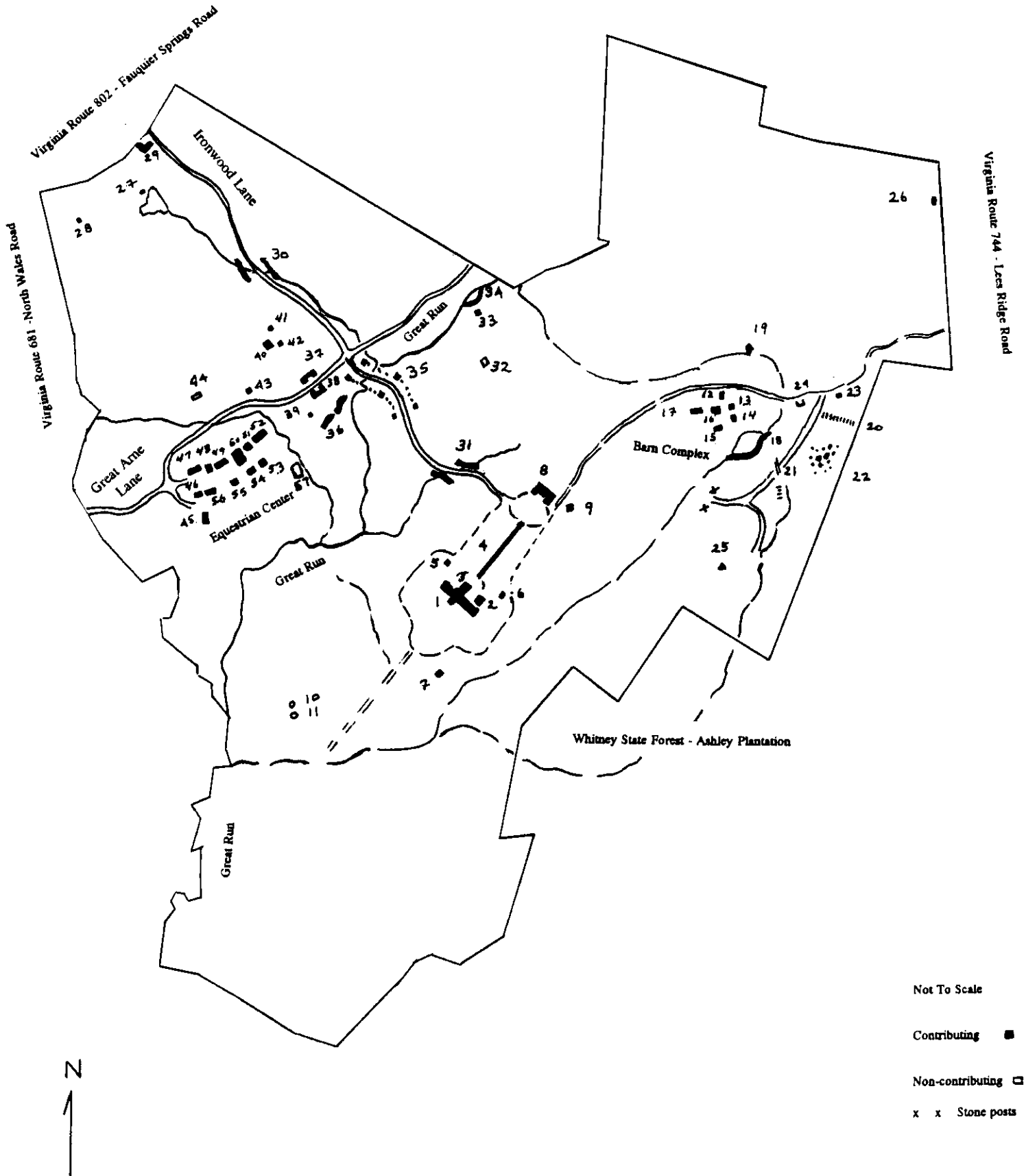
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Section Photograph List Page 41

**North Wales
Fauquier County, Virginia**

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23. DATE: November 1998
VIEW OF: Assistant Horse Manager's
Modified Bungalow, south and east
elevations; view facing northwest.
Neg. No.: 17187 - 31
Photo 23 of 25
24. DATE: November 1998
VIEW OF: Entrance to Equestrian Center,
west elevation; view facing east. Herdsman's
Cottage is to the south; Broodmare Barn is to
the north; Veterinarian's Office is in the
center with the Hay Barn behind; the Hunter Barn
is in the distance.
Neg. No.: 17187 - 33
Photo 24 of 25
25. DATE: November 1998
VIEW OF: Hay Barn with arcade to Broodmare
Barn in the Equestrian Center, south elevation;
view facing north.
Neg. No.: 17187 - 32
Photo 25 of 25



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CONTINUATION SHEET**

Section Additional Documentation - Site Plan Legend Page 43

**North Wales
Fauquier County, Virginia**

Site Plan Legend

1. Mansion, contributing building
2. Summer Kitchen, contributing building
3. Meat/smokehouse-garage, contributing building
4. Landscape, contributing site
5. Stone Guardhouse west of mansion, contributing building
6. Stone Powerhouse east of mansion, contributing building
7. Nineteenth-century Stone/weatherboard House, contributing building
8. Carriage House, contributing building
9. Stercorary/Dung Repository, contributing structure
10. Watering Trough in southwest field, non-contributing structure
11. Ditto. #2
- Barn Complex:
12. Equipment Storage Shed, contributing building
13. Corn Crib, contributing building
14. Small Gable-fronted Barn, contributing building
15. Sheep/pig Shelter, contributing building
16. Bank Barn, contributing building
17. Hay Barn with Silo and Cupolas, contributing building
18. Serpentine Stone Pond Wall, contributing structure
19. Spring House Site, contributing site
20. Stone Watercourses northwest of Road Path, contributing site
21. Road Path to Stone Bridge, contributing site
22. Two Late-eighteenth-century Stone House Foundations, contributing site
23. Stone Spring House, contributing building
24. Stone Spring House Foundation, contributing site
25. Hunt Lookout Tower, contributing structure
26. Hunt Pavilion, contributing building
27. Spring House in northwest field, contributing building
28. Powerhouse in northwest field, contributing building
29. Gatehouse/lodge, contributing building
30. Stone Bridge #1 on Ironwood Lane, contributing structure
31. Stone Bridge #2 on Ironwood Lane, contributing structure
32. Morton Pole Barn, non-contributing building
33. Bathhouse on Great Run, contributing building
34. Swimming Hole on Great Run, contributing site
35. Balustrade Bridge over Great Run, contributing structure
36. Rock Quarry, contributing site
37. Yearling Stable #1, contributing building

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Section Additional Documentation - Site Plan Legend Page 44

**North Wales
Fauquier County, Virginia**

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- 38. Yearling Stable #2, contributing building
 - 39. Pump House south of Yearling Stables, contributing building
 - 40. Dutch Colonial Revival-style Horse Manager's House, contributing building
 - 41. Garage at Horse Manager's House, contributing building
 - 42. Powerhouse east of Horse Manager's House, contributing building
 - 43. Assistant Farm Manager's Tenant House, contributing building
 - 44. Equine Run-in, non-contributing building
 - 45. Brick Isolation Barn contributing building
 - The Equestrian Center:
 - 46. The Herdsman's Cottage, contributing building
 - 47. Broodmare Barn at entrance, contributing building
 - 48. Veterinarian's Office, contributing building
 - 49. Center Aisle Broodmare Barn with cupolas, contributing building\
 - 50. Hay Barn, contributing building
 - 51. Tack Shop, contributing building
 - 52. Hunter Barn, contributing building
 - 53. Tenant House #7559, contributing building
 - 54. Tenant House #7563, contributing building
 - 55. Tenant House (no number), contributing building
 - 56. Shed Barn, contributing building
 - 57. Dressage Arena, non-contributing site

Section Additional Documentation - USGS Map
(Refer to original USGS Map included)

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A	18	253120	4285240	B	18	253500	4285700
C	18	254860	4286000	D	18	256000	4285400
E	18	255640	4284100	F	18	255200	4283860
G	18	255040	4283100	H	18	254440	4282700
I	18	253820	4282720	J	18	253420	4284200

